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ROBERT HERRICK

TOGETHER WITH CONTEMPORARY POEMS BY

GEORGE HERBERT, DONNE

AND AN

ANONYMOUS WRITER

SELECTED AND SET TO MUSIC

FOR SOLO VOICES, CHORUS, VIOLONCELLO, AND ORCHESTRA

BY

H. WALFORD DAVIES

(Op. 28).

WRITTEN FOR THE HEREFORD FESTIVAL, 1909.

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NOTE.

Of the 271 short poems which *Herrick* called his Noble Numbers, eleven are here set, and two others stand as mottoes at the beginning and ending of the work. To these are added six poems by *George Herbert*, a fragment from a longer poem by *Dean Donne*, and part of an anonymous poem of the same period. Herrick's title has been retained as one not less applicable to Herbert's words than to his. It has seemed necessary to curtail those poems here numbered 3, 6, 7, 10, 12, 14 and 16, In the third line of No. 7 the word "Christ" has been substituted for "this." The original titles are not always given.

H. W. D.

The tears of saints more sweet by far
Than all the songs of sinners are.

NOBLE NUMBERS.

I.

* 1. 'TIS HARD TO FIND GOD.

Prelude, Quartet and Chorus.

God is hidden from the eyes of all living.

'Tis hard to find God, but to comprehend
Him, as He is, is labour without end.

2. WEIGH ME THE FIRE.

Quartet and Chorus.

Weigh me the fire; or canst thou find
A way to measure out the wind;
Distinguish all those floods that are
Mixed in the watery theatre;
And taste thou them as saltless there
As in their channel first they were.
Tell me the people that do keep
Within the kingdoms of the deep;
Or fetch me back that cloud again,
Beshivered into seeds of rain;
Tell me the motes, dust, sands and spears
Of corn when summer shakes his ears;
Shew me the world of stars, and whence
They noiseless spill their influence:
This if thou canst; then show me Him
That rides the glorious Cherubim.

† 3. THE SEARCH.

Solo Contralto.

God dwelleth in light unapproachable. Him no man hath seen nor can see.

Whither, O, whither art Thou fled,
My Lord, my Love?
My searches are my daily bread;
Yet never prove.

My knees pierce th' earth, mine eyes the sky;
And yet the sphere
And centre both to me deny
That Thou art there.

I sent a sigh to seek Thee out,
Deep drawn in pain,
Wing'd like an arrow: but my scout
Returns in vain.

Where is my God; what hidden place
Conceals Thee still?
What covert dare eclipse Thy face?
Is it Thy will?

---

* Nos. 1, 2, 4, 5, 6, 7, 9, 11, 12, 15A, and 17 are by HERRICK.
† Nos. 3, 10, 13, 14, 16, and 18 are by HERBERT.

4. GOD'S DWELLING.

Unaccompanied Chorus.

Gods' Presence perceived.

God 's said to dwell there, wheresoever He
Puts down some prints of His High Majesty:
As when to man He comes, and there doth place
His Holy Spirit, or doth plant His grace.

5. GRACE FOR A CHILD.

Solo Soprano.

His Spirit discerned in any little child;

Here a little child I stand,
Heaving up my either hand;
Cold as paddocks though they be,
Here I lift them up to Thee,
For a benison to fall
On our meat, and on us all. *Amen.*

6. TO THE SAVIOUR, A CHILD.

Solo Contralto.

But, above all, in the Holy Child of Bethlehem.

Go, pretty child, and bear this flower
Unto thy little Saviour:
And tell Him, by that bud now blown,
He is the Rose of Sharon known:
And tell Him (for good handsel too)
That thou hast brought a whistle new,
Made of a clean straight oaten reed,
To charm His cries, (at time of need:)
Tell Him, for coral, thou hast none;
But if thou hadst He should have one;
But poor thou art, and known to be
Even as moniless as He.

7. WHAT SWEETER MUSIC.

Solo Soprano and Semi-Chorus.

In praise of the Christ.

What sweeter music can we bring
Than a carol for to sing
The birth of Christ, our heavenly King?
Awake the voice! Awake the string!
Heart, ear, and eye, and every thing
Awake! the while the active finger
Runs division with the singer.
[*From the flourish they come to the song.*
Dark and dull night, fly hence away,
And give the honour to the day
That sees December turned to May.

Why does the chilling winter's morn
Smile, like a field beset with corn?

'Tis He is born, whose quickening birth
Gives life and lustre, public mirth
To Heaven and the under-earth.

We see Him come, and know Him ours,
Who, with His sunshine and His showers,
Turns all the patient ground to flowers.

* 8. A ROYAL GUEST.

Recit. Bass.

Christ comes to man, and is yet received as a stranger.

Yet if his majesty our sovereign lord
Should of his own accord
Friendly himself invite,
And say "I'll be your guest to-morrow night,"
How should we stir ourselves, call and command
All hands to work! "Let no man idle stand."
For 'tis a duteous thing
To show all honour to an earthly king.
But at the coming of the King of Heaven,
All's set at six and seven:
We entertain Him always like a stranger,
And as at first still lodge Him in the manger.

9. CHRIST'S PART.

Choral Aria, with Quartet.

He requires the heart.

Christ He requires still, wheresoe'er He comes
To feed or lodge, to have the best of rooms:
Give Him the choice; grant Him the nobler part
Of all the house: the best of all's the heart.

II.

10. HOW SHOULD I PRAISE THEE.

Trio (Tenor, Baritone, and Bass) and Men's Chorus.

The wavering spirit longs for constancy

How should I praise Thee, Lord! how should my rhymes
Gladly engrave Thy love in steel,
If what my soul doth feel sometimes,
My soul might ever feel!

Although there were some forty heavens, or more,
Sometimes I peer above them all:
Sometimes I hardly reach a score,
Sometimes to hell I fall.

Yet take Thy way; for sure Thy way is best:
Stretch or contract me, Thy poor debtor:
This is but tuning of my breast,
To make the music better.

Whether I fly with angels, fall with dust,
Thy hands made both, and I am there:
Thy power and love, my love and trust
Make one place everywhere.

* Anonymous

11. THE BELL-MAN.

Solo Bass.

A midnight warning.

Along the dark and silent night,
With my lantern and my light,
And the tinkling of my bell,
Thus I walk and this I tell:
Death and dreadfulness call on
To the general session;
To whose dismal bar we there
All accounts must come to clear:
Scores of sins we've made here many,
Wiped out few (God knows) if any.
Rise, ye debtors, then, and fall
To make payment while I call.
Ponder this, when I am gone.
By the clock 'tis almost one.

12. LITANY: TO THE HOLY SPIRIT.

Quartet and Chorus.

Man's spirit appeals for comfort in trial

In the hour of my distress,
When temptations me oppress,
And when I my sins confess,
Sweet Spirit, comfort me!

When the house doth sigh and weep,
And the world is drowned in sleep,
Yet mine eyes their watch do keep;
Sweet Spirit, comfort me!

When (God knows) I'm tossed about,
Either with despair or doubt;
Yet before the glass be out,
Sweet Spirit, comfort me!

When the judgment is revealed
And that opened which was sealed,
When to Thee I have appealed;
Sweet Spirit, comfort me!

13. THE REVOLT.

Solo Tenor.

An inner voice prevails through the utmost rebellion.

I struck the board and cried, No more.
I will abroad.
What? shall I ever sigh and pine?
My lines of life are free; free as the road,
Loose as the wind, as large a store.
Shall I be still in suit?
Have I no harvest but a thorn
To let me blood, and not restore
What I have lost with cordial fruit?
Sure there was wine
Before my sighs did dry it: there was corn
Before my tears did drown it.
Is the year only lost to me?
Have I no bays to crown it?
No flowers, no garlands gay? all blasted?
All wasted?

Not so, my heart: but there is fruit,
And thou hast hands.
Recover all thy sigh-blown age
On double pleasures: leave thy cold dispute
Of what is fit and not: forsake thy cage,
Thy rope of sands,
Which petty thoughts have made, and made to thee
Good cable, to enforce and draw
And be thy law,
While thou didst wink and wouldst not see.
Away, take heed:
I will abroad.
Call in thy death's head there: tie up thy fears.
He that forbears
To suit and serve his need,
Deserves his load.
But as I raved and grew more fierce and wild,
At every word
Methought I heard one calling, *Child*,
And I replied, *My Lord*.

14. HEAVEN'S ECHO.

Solo Soprano (with echo voice).

Looking forward.

O who will show me those delights on high?
(*Echo*) *I.*
Thou, echo, thou art mortal, all men know.
(*Echo*) *No.*
Then tell me, what is that supreme delight?
(*Echo*) *Light.*
Light to the mind: what shall the will enjoy?
(*Echo*) *Joy.*
But are there cares and business with the pleasure?
(*Echo*) *Leisure.*
Light, joy and leisure; but shall they persever?
(*Echo*) *Ever.*

* 15. CHRIST AND THE CROSS.

Chorus.

Christ's Cross to be shared by men.

Since Christ embraced the Cross itself, dare I,
His image, th' image of His Cross deny?
Would I have profit by the sacrifice,
And dare the chosen altar to despise?
It bore all other sins, but is it fit
That it should bear the sin of scorning it?

15A. TO HEAVEN.

Men's Chorus (unaccompanied).

Open thy gates
To him, who weeping waits,
And might come in
But that held back by sin.

Let mercy be
So kind, to set me free,
And I will straight
Come in, or force the gate.

* From Donne.

16. THE CALL.

Quartet and Chorus.

The whole-hearted Appeal.

Come my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a heart, as joys in love.

17. THE MASTERY.

Orchestral Interlude.

Victory promised.

No man is tempted so, but may o'ercome,
If that he has a will to Masterdom.

18. LET ALL THE WORLD IN EVERY CORNER SING.

Quintet and Chorus.

Through strife to universal praise.

Chorus. Let all the world in every corner sing,
My God and King.

Verse. The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Chorus. Let all the world in every corner sing,
My God and King.

Verse. The church with Psalms must shout,
No door can keep them out:
But, above all, the heart
Must bear the longest part.

Chorus. Let all the world in every corner sing,
My God and King.

THE END.

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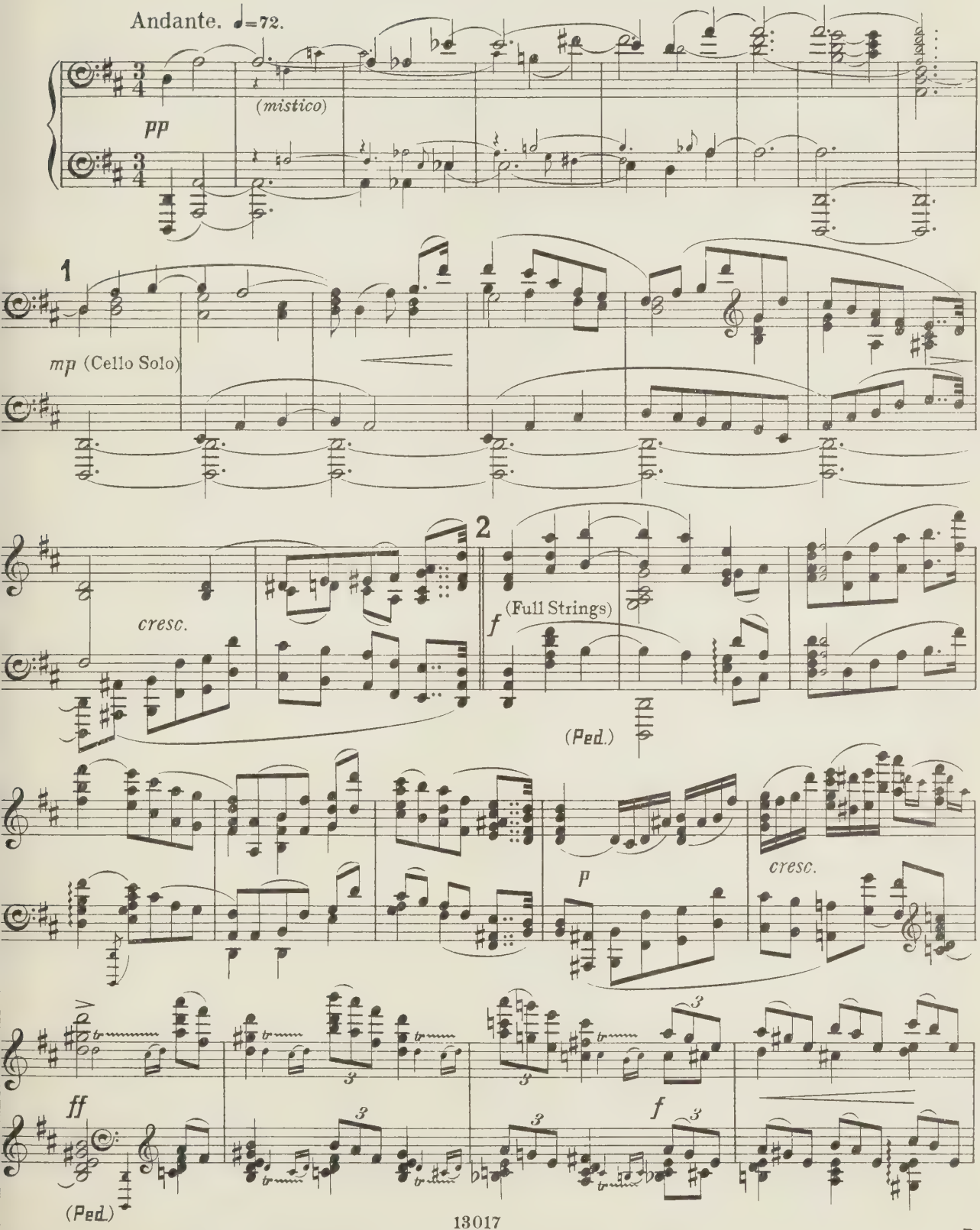
(By HERRICK, HERBERT and others.)

H. Walford Davies. Op. 28.

ENTRATA.



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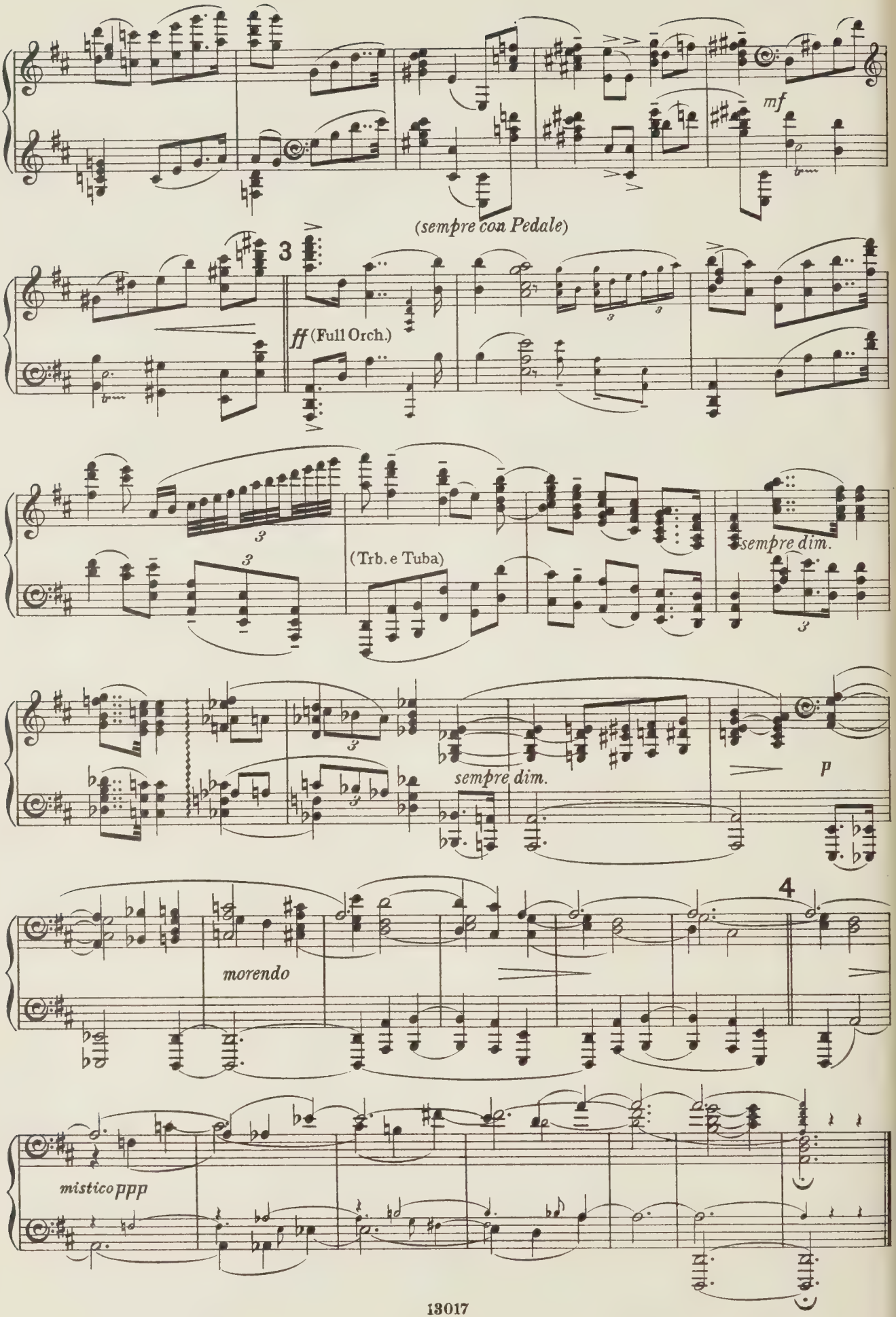
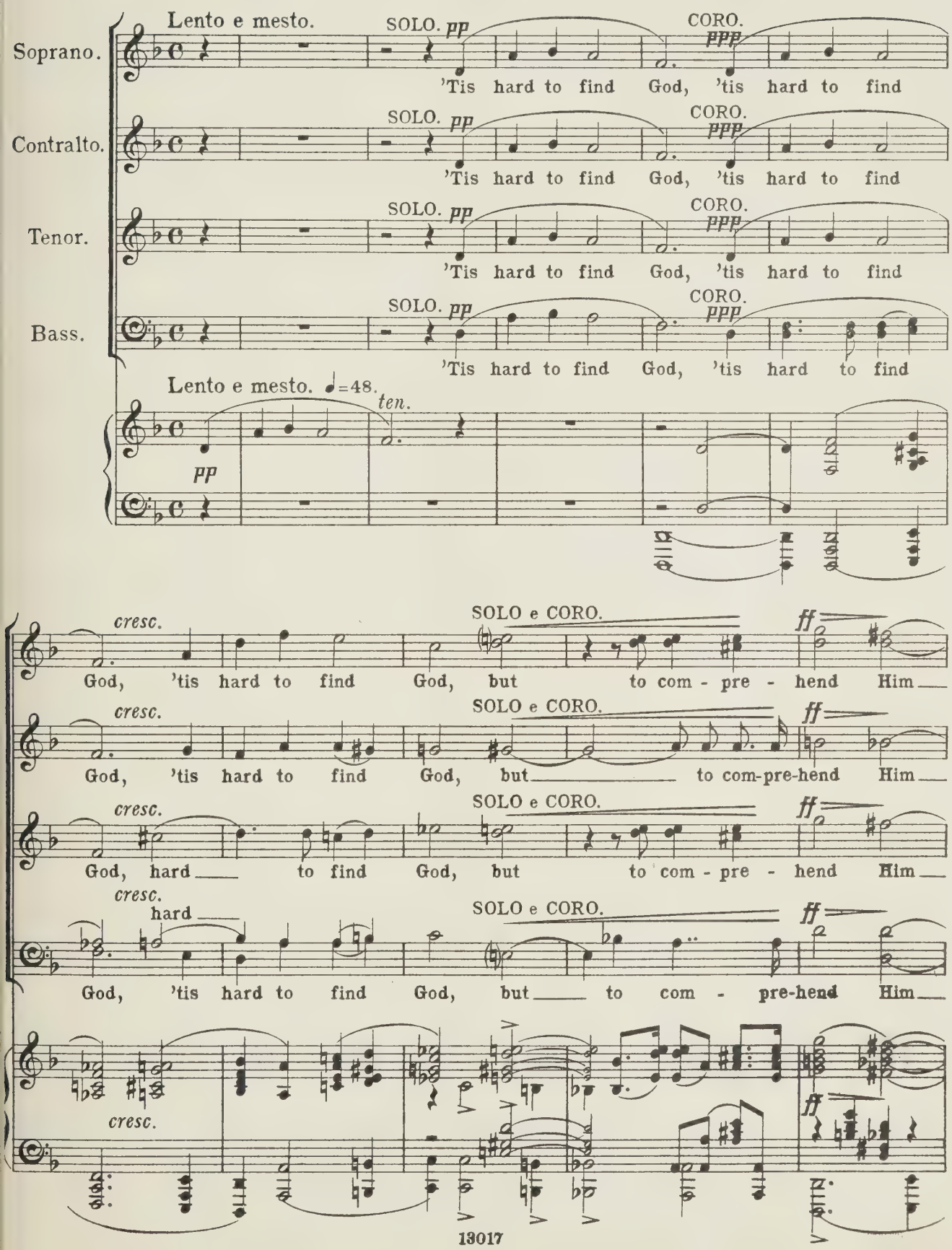

mf
(sempre con Pedale)
3
ff (Full Orch.)
(Trb. e Tuba)
sempre dim.
sempre dim.
p
4
morendo
mistico ppp

Nº 1. 'TIS HARD TO FIND GOD.

(Prelude, Quartet and Chorus.)



p pp

as He is is la - bour,

p pp

as He is is la - bour,

p pp

as He is is la - bour, is la - bour,

p pp is la - - bour

as He is is la - bour with - out end, la - -

p pp

SOPRANO SOLO.

pp

la - - bour with - out end.

SOPRANO CORO.

pp

la - bour with - out end.

SOLO e CORO.

pp

la - bour with - out end.

SOLO e CORO.

pp

la - bour with - out end.

SOLO. la - bour with - out end.

pp

- - bour with-out end.

ppp

L'istesso tempo. 𝅗𝅥 = 𝅗𝅥

ppp

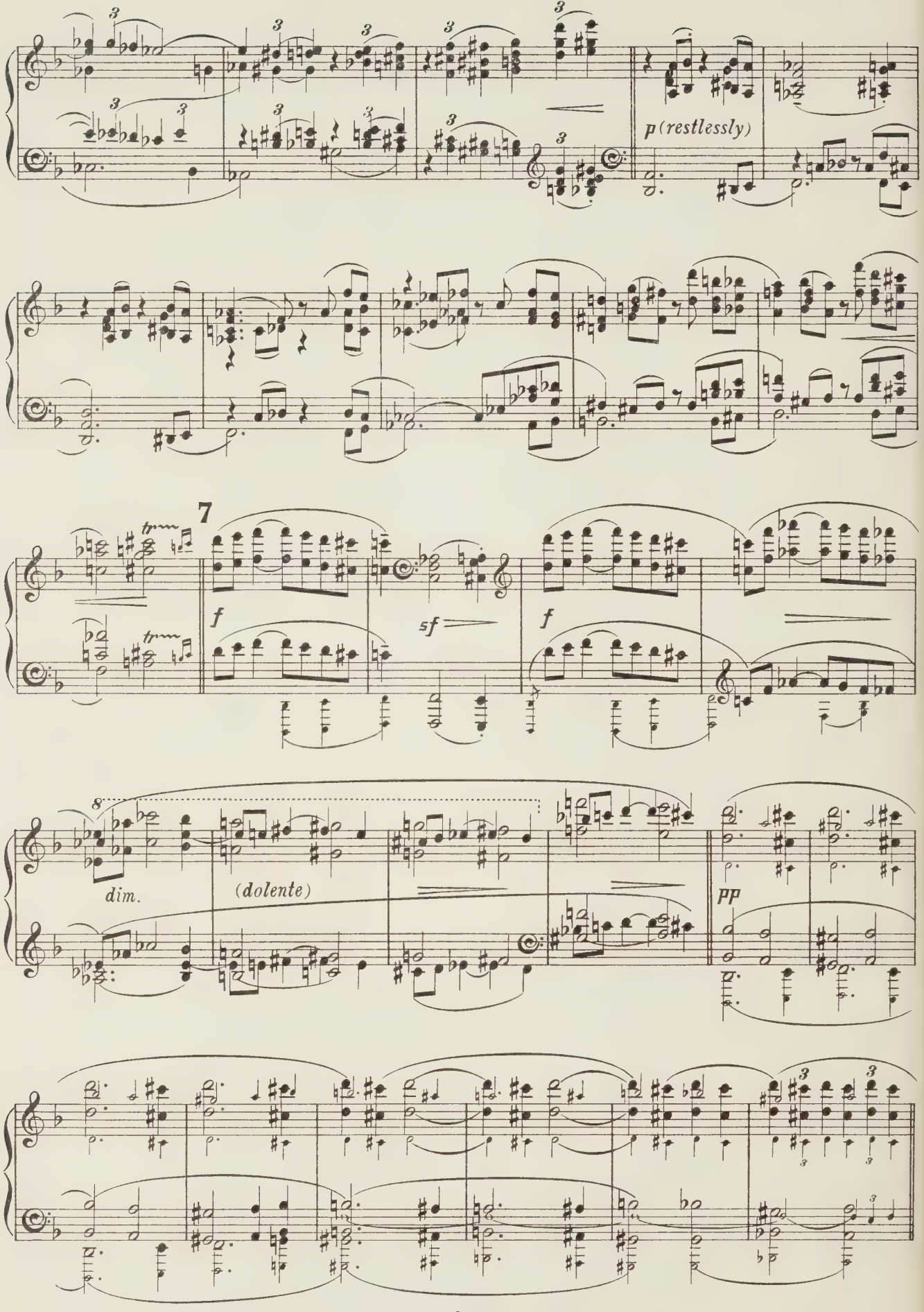
pp

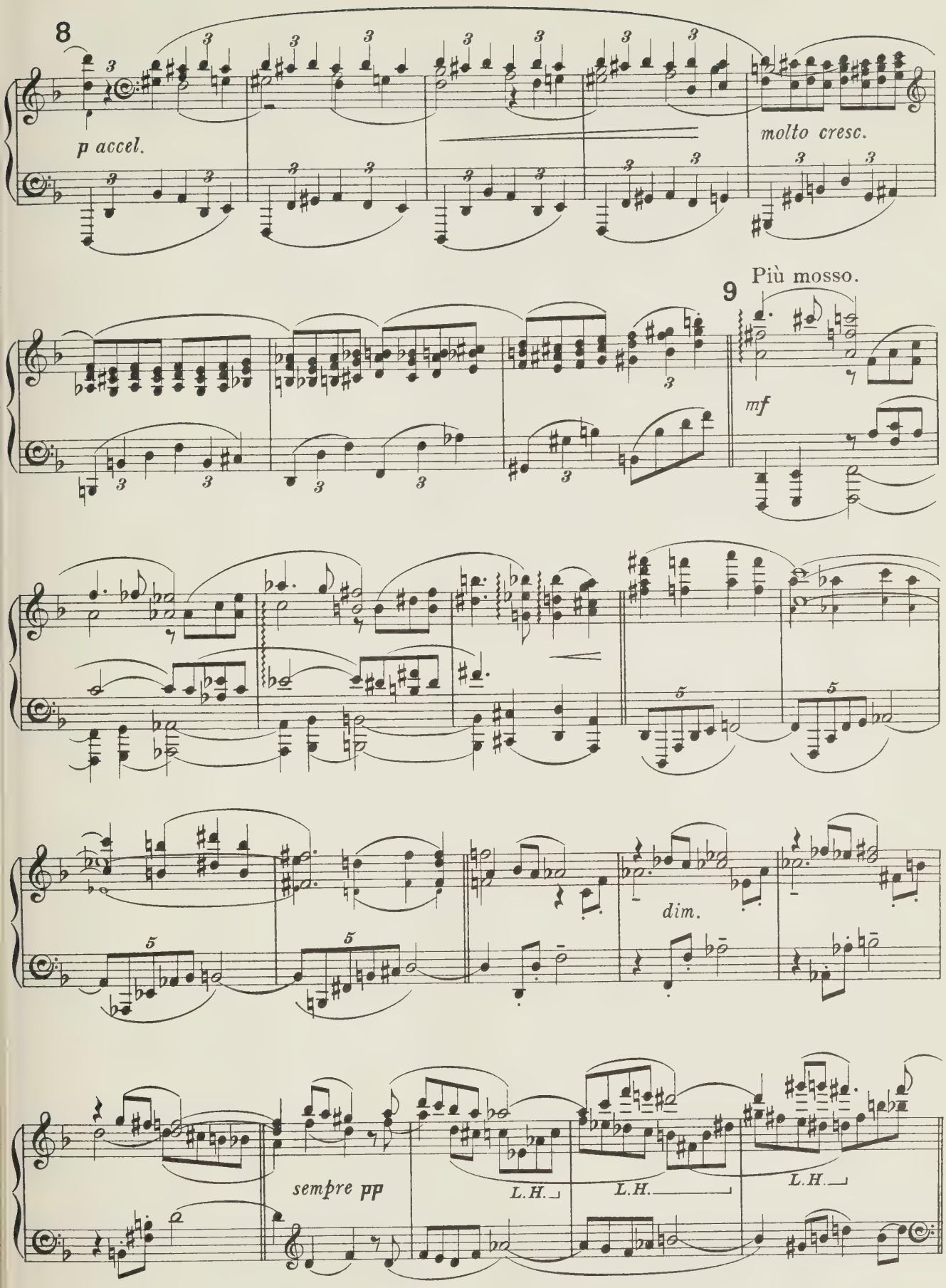
5

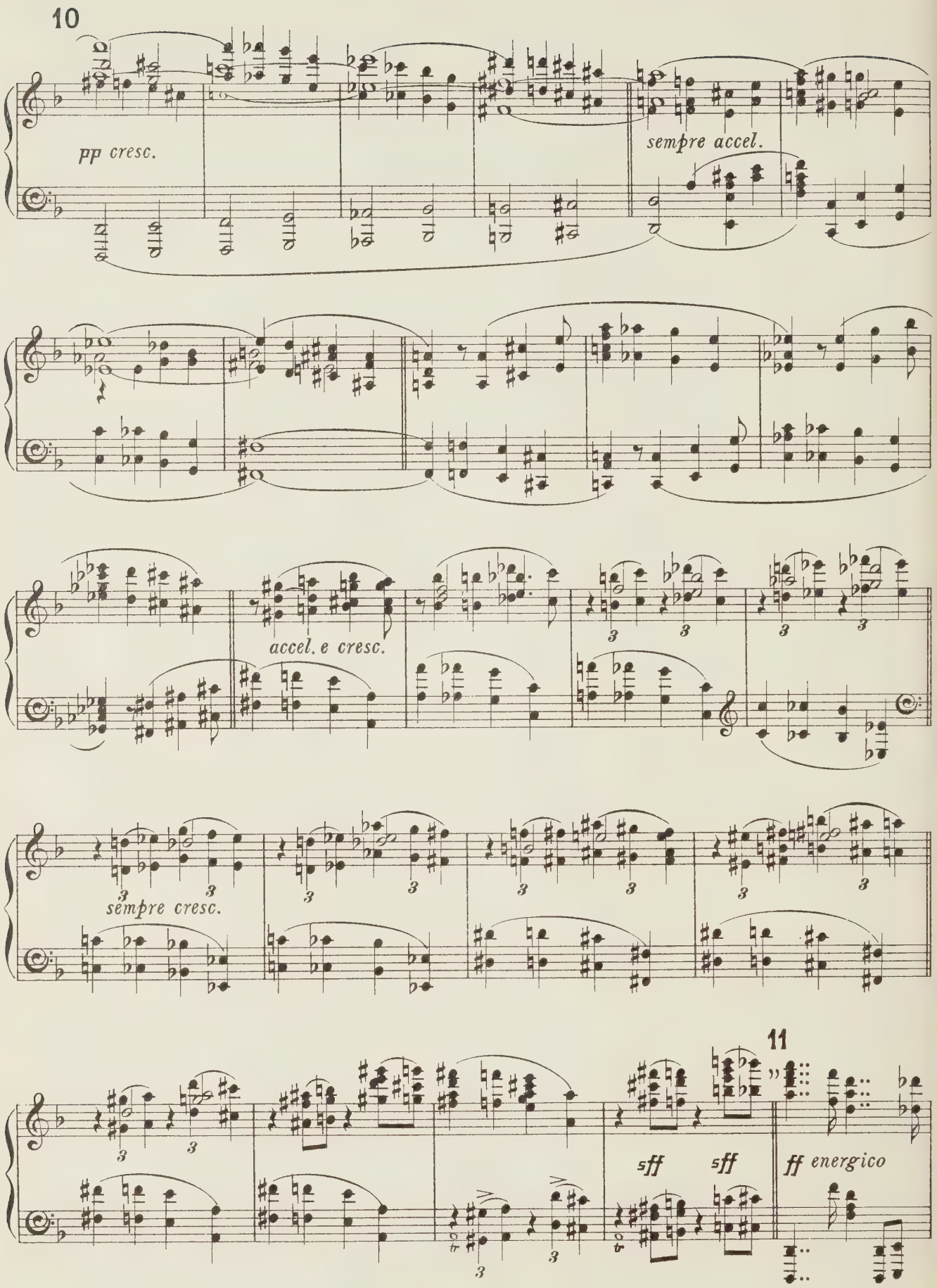
pp

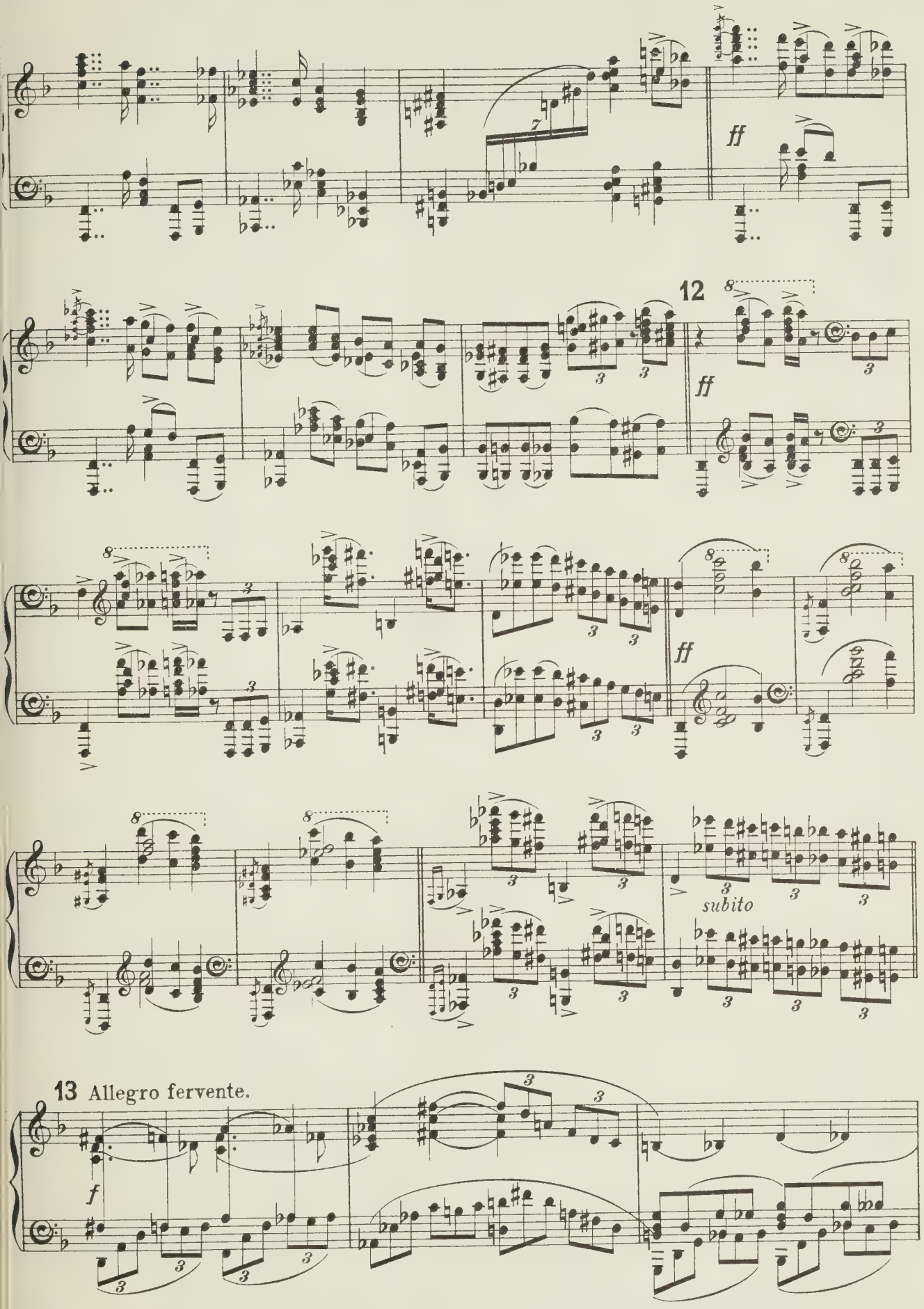
6

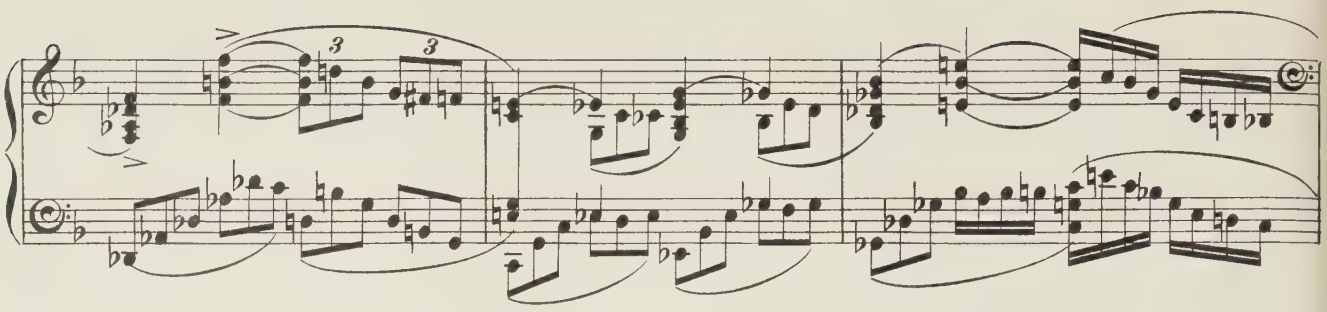
mp molto espress.

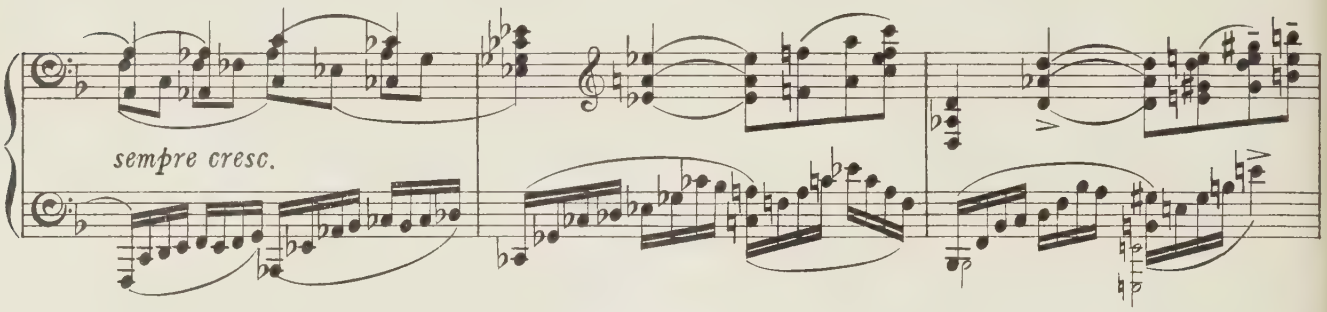

p (restlessly)
7
f
sf
f
8
dim.
(dolente)
pp

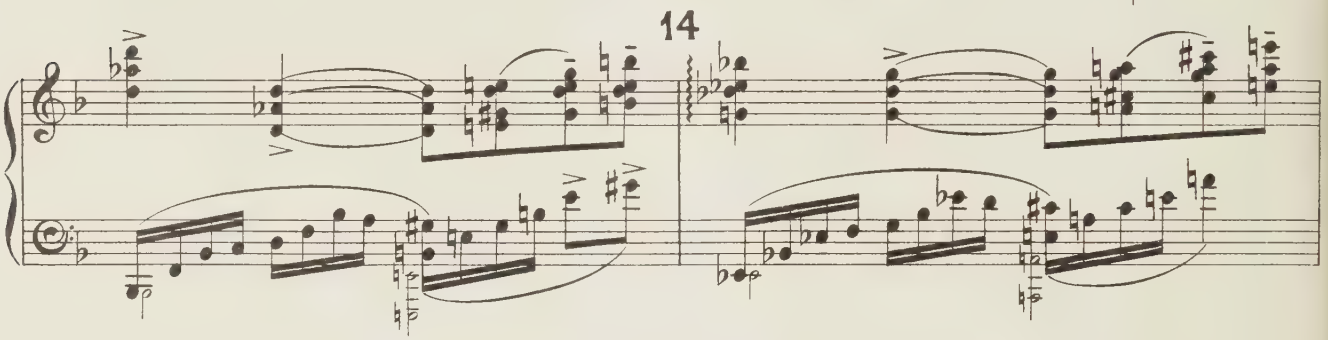

8
p accel.
molto cresc.
9
Più mosso.
mf
dim.
sempre pp
L.H.
L.H.
L.H.

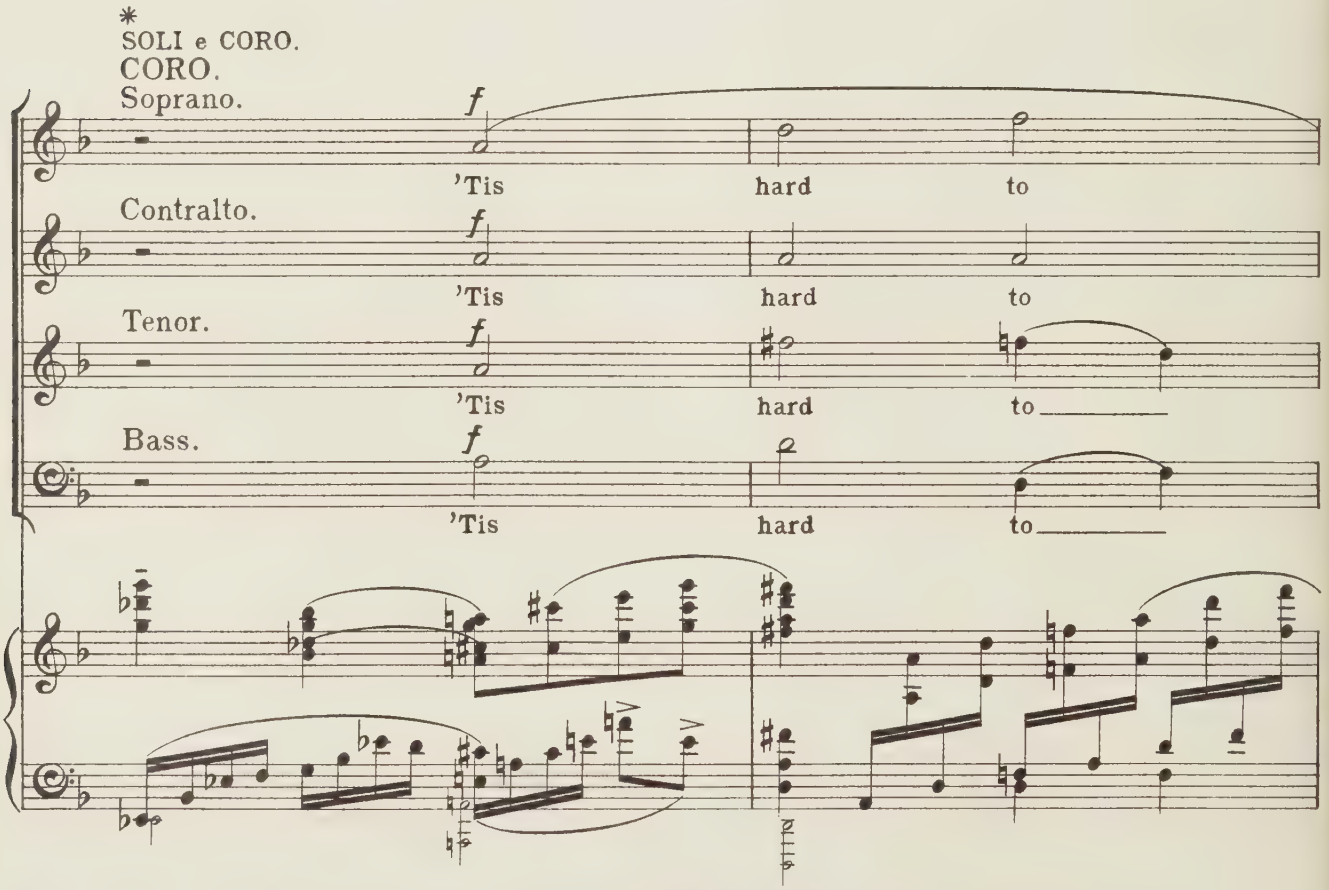

10
pp cresc.
sempre accel.
accel. e cresc.
sempre cresc.
11
sff
sff
ff energico


ff
12
ff
ff
subito
13 Allegro fervente.
f









* In all such places as this the soloists always should sing with the first voices of each part.

find God, hard, hard, hard,

find God, 'tis hard, hard,

find God, hard, hard, hard,

find God, 'tis hard, hard,

hard.

hard.

hard.

hard.

attacca il Coro

No. 2. WEIGH ME THE FIRE.

(Quartet and Chorus.)

Allegro.

SOLI.

ff

Weigh me the fire;

ff

Weigh me the fire;

ff

Weigh me the fire;

ff

Weigh me the fire;

Allegro. ♩=96.

f

mp molto cresc.

CORO.

f

or can't thou find A way to measure out the

f

or can't thou find A way to measure out the

f

or can't thou find A way to measure out the

f

or can't thou find A way to measure out the

sff *f*

wind;

wind;

wind;

wind;

p

SOLI. f 15

Dis-tin-guish all those floods that are

f

Dis-tin-guish all those floods that

f

Dis-tin-guish all those floods that are

f

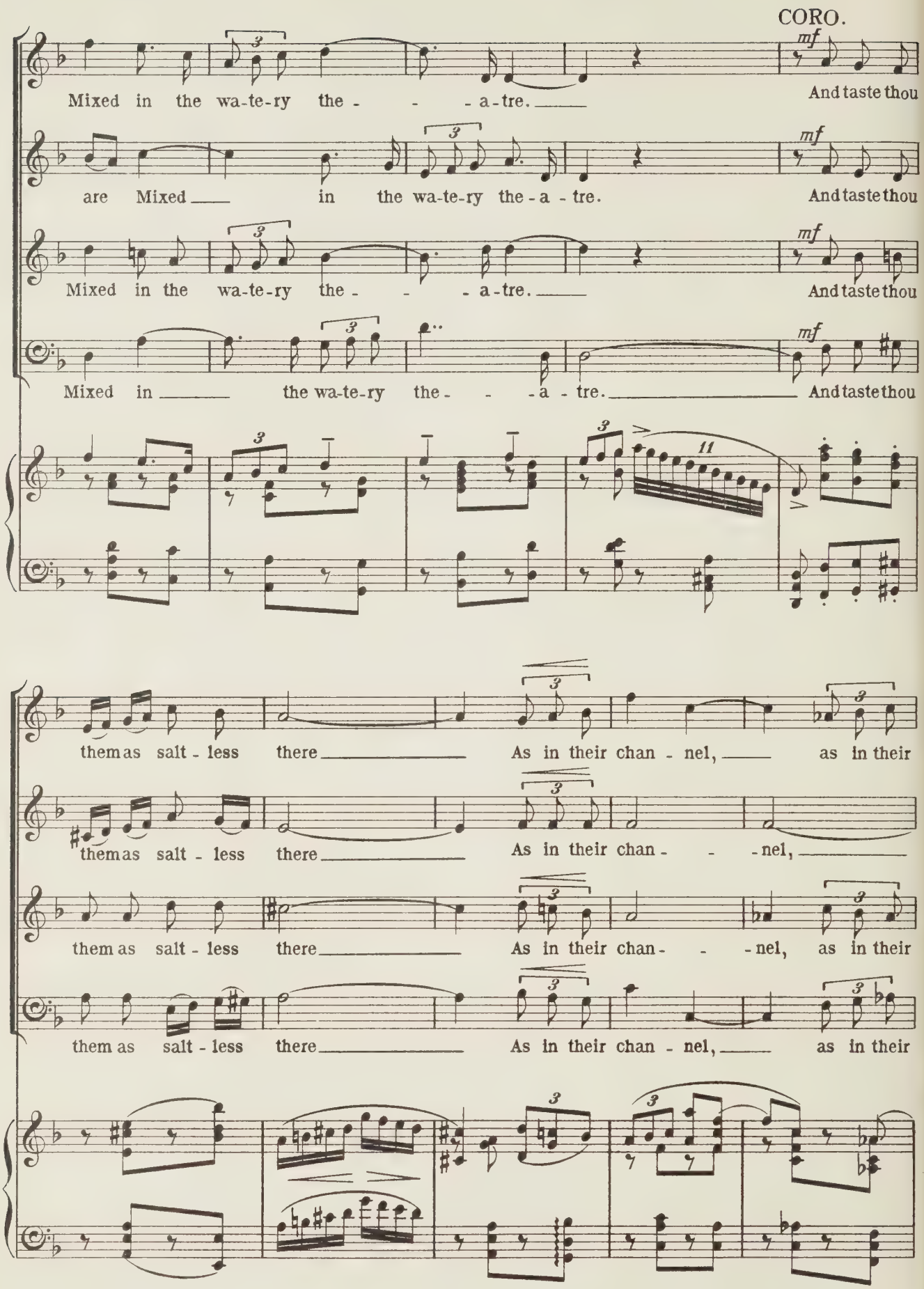
Dis-tin-guish all those floods that are

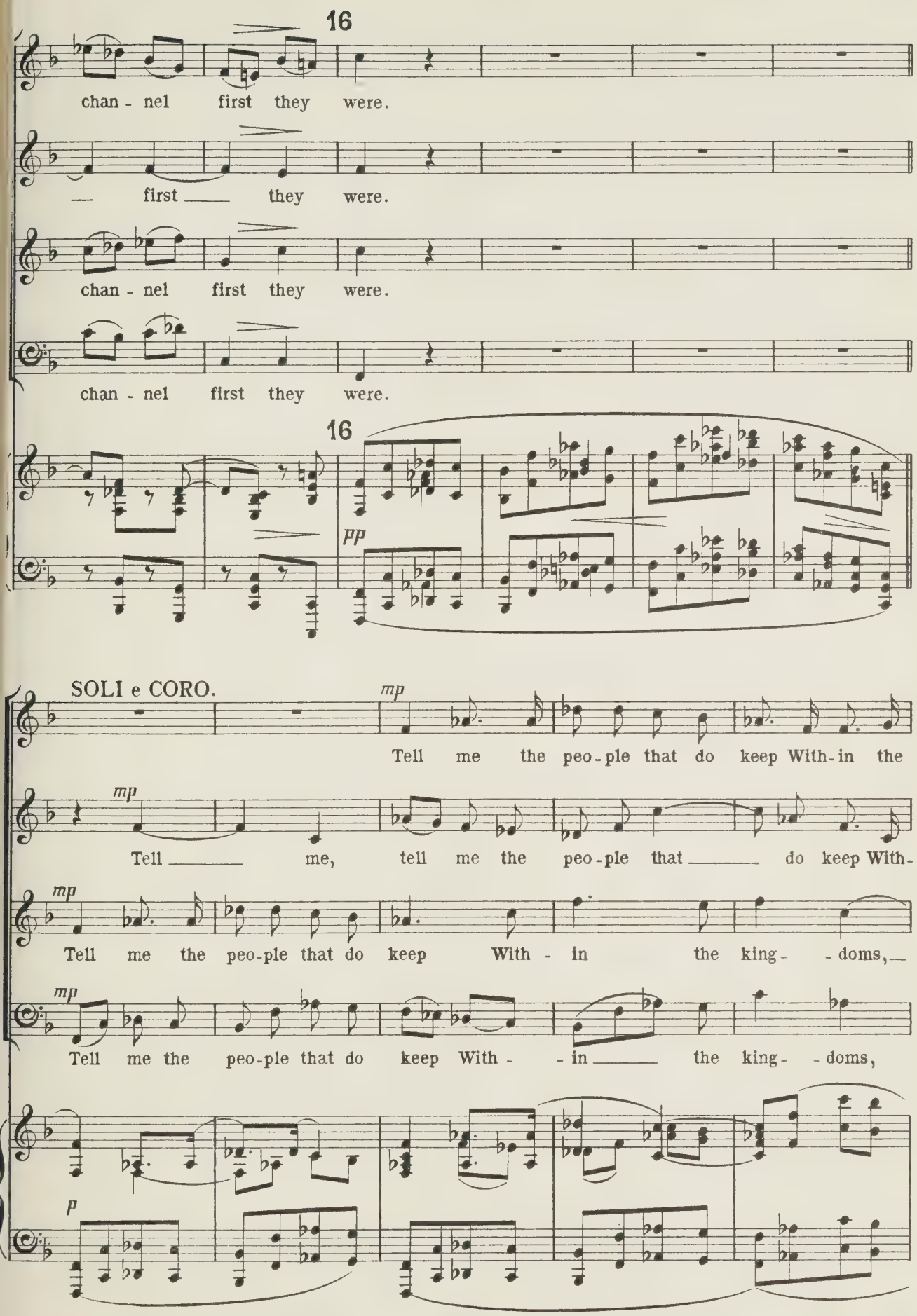
15

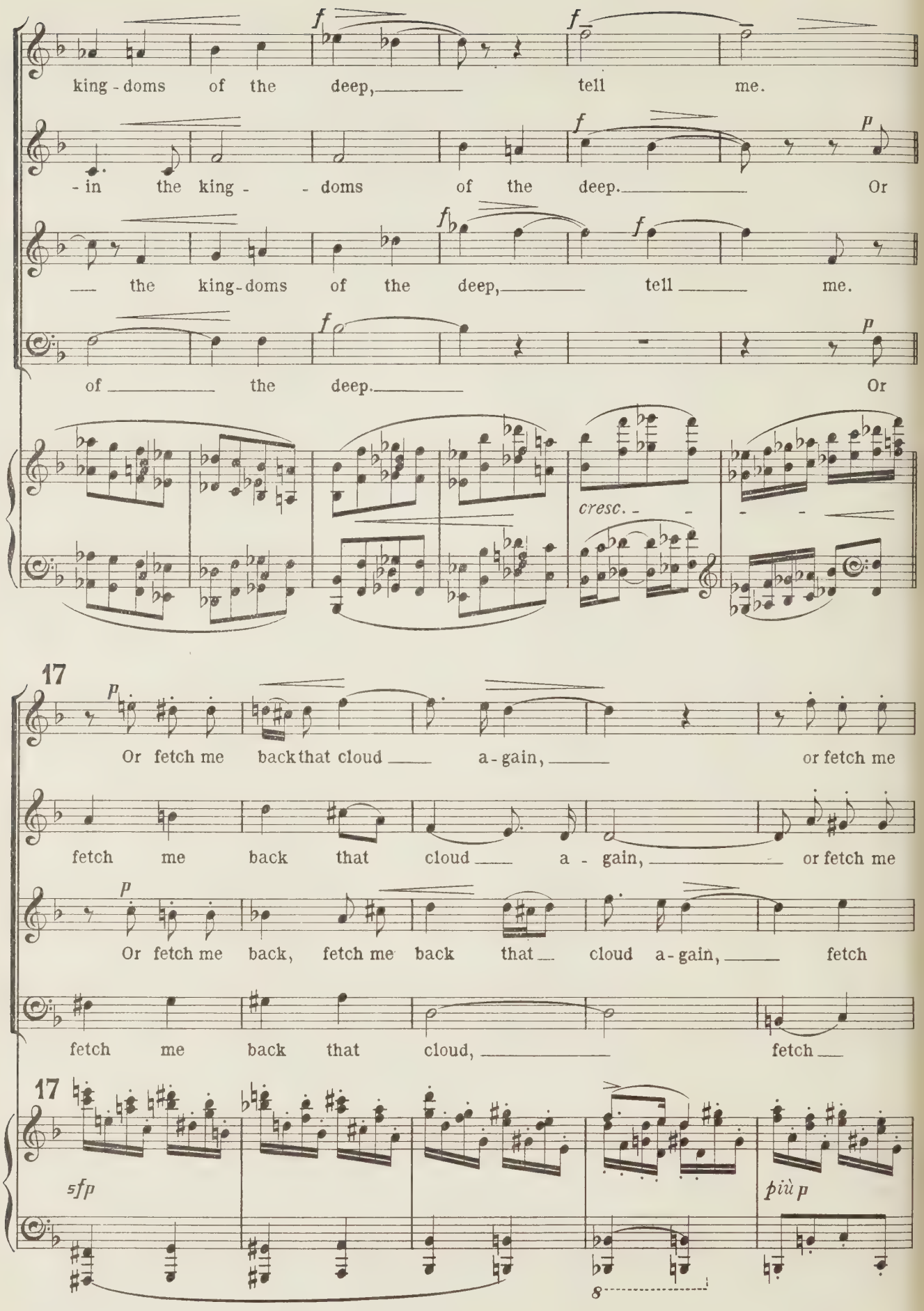
cresc.

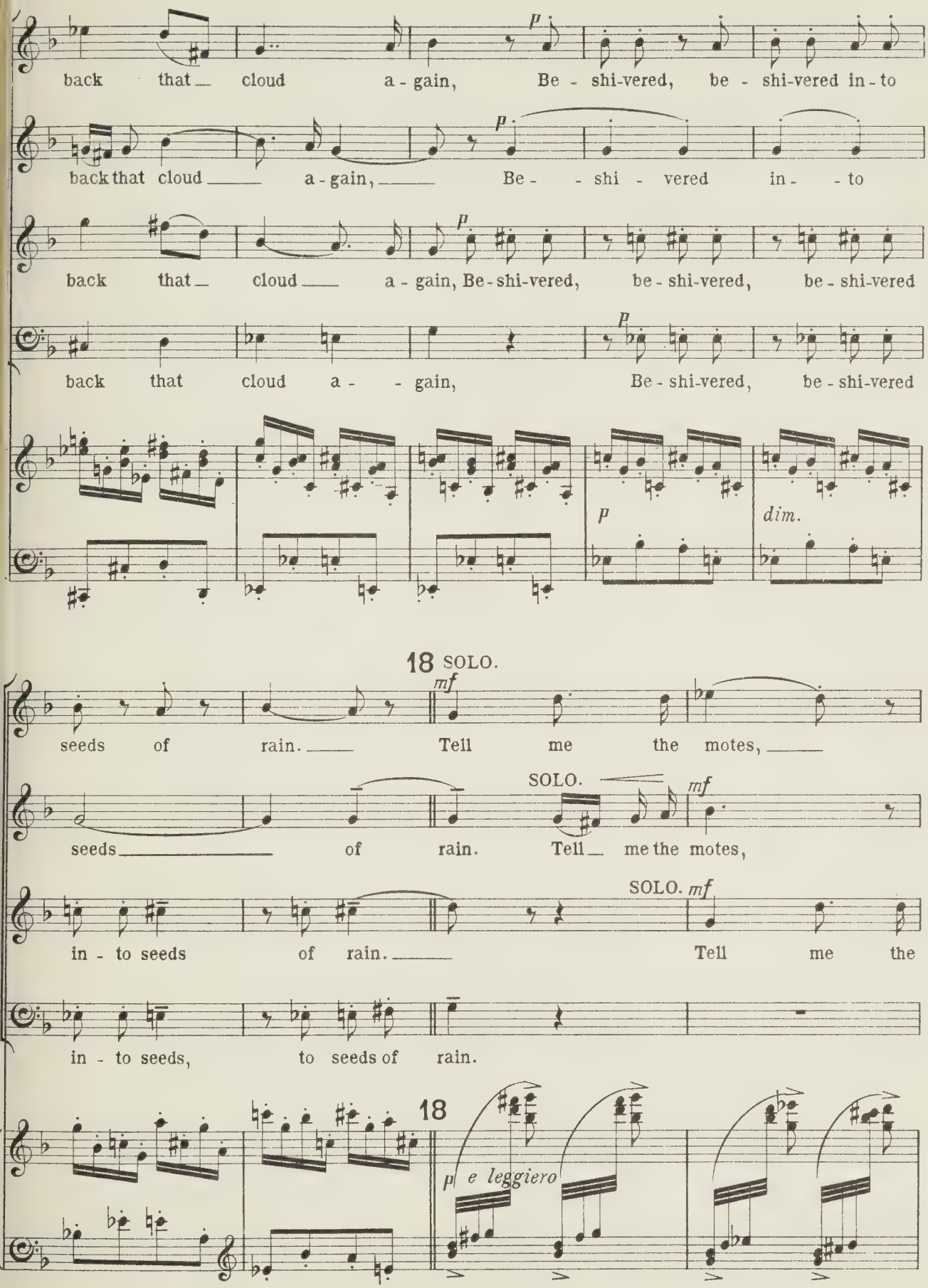
sf.

mf


CORO.
mf
Mixed in the wa-te-ry the - - - a-tre. And taste thou
are Mixed in the wa-te-ry the-a-tre. And taste thou
Mixed in the wa-te-ry the - - - a-tre. And taste thou
Mixed in the wa-te-ry the - - - a-tre. And taste thou
them as salt-less there As in their chan-nel, as in their
them as salt-less there As in their chan- - -nel,
them as salt-less there As in their chan- - -nel, as in their
them as salt-less there As in their chan-nel, as in their


16
chan - nel first they were.
first they were.
chan - nel first they were.
chan - nel first they were.
16
pp
SOLI e CORO.
mp
Tell me the peo - ple that do keep With - in the
mp
Tell me, tell me the peo - ple that do keep With-
mp
Tell me the peo-ple that do keep With - in the king- - doms,
mp
Tell me the peo-ple that do keep With - - in the king- - doms,
p


king - doms of the deep, tell me.
- in the king - - doms of the deep. Or
the king - doms of the deep, tell me.
of the deep. Or
cresc.
17
Or fetch me back that cloud a - gain, or fetch me
fetch me back that cloud a - gain, or fetch me
Or fetch me back, fetch me back that cloud a - gain, fetch
fetch me back that cloud, fetch
17
sfp
più p


back that cloud a - gain, Be - shi-vered, be - shi-vered in - to
back that cloud a - gain, Be - shi - vered in - to
back that cloud a - gain, Be - shi-vered, be - shi-vered, be - shi-vered
back that cloud a - gain, Be - shi-vered, be - shi-vered
p
dim.
18 SOLO.
mf
seeds of rain. Tell me the motes,
SOLO.
seeds of rain. Tell me the motes,
in - to seeds of rain. Tell me the
in - to seeds, to seeds of rain.
18
p e leggiero

SOLO e CORO.

p

dust, sands, tell me the motes,

SOLO e CORO.

p

dust, sands, tell me the motes,

SOLO e CORO.

p

motes, dust, and sands, tell me the

SOLO.

mf

Tell me the motes, dust and sands,

cresc.

dust, sands and spears Of corn when

cresc.

dust, sands and spears Of corn when

cresc.

motes, dust and spears Of corn when

SOLO e CORO.

p

cresc.

tell me the motes, sands and spears Of corn when

SOLO.

f

sum - - - mer shakes his ears, when sum - - -

SOLO.

f

sum - - mer shakes his ears, when sum - - mer,

SOLO.

f

sum - - mer shakes his ears, when sum - - - mer shakes, when

SOLO.

f

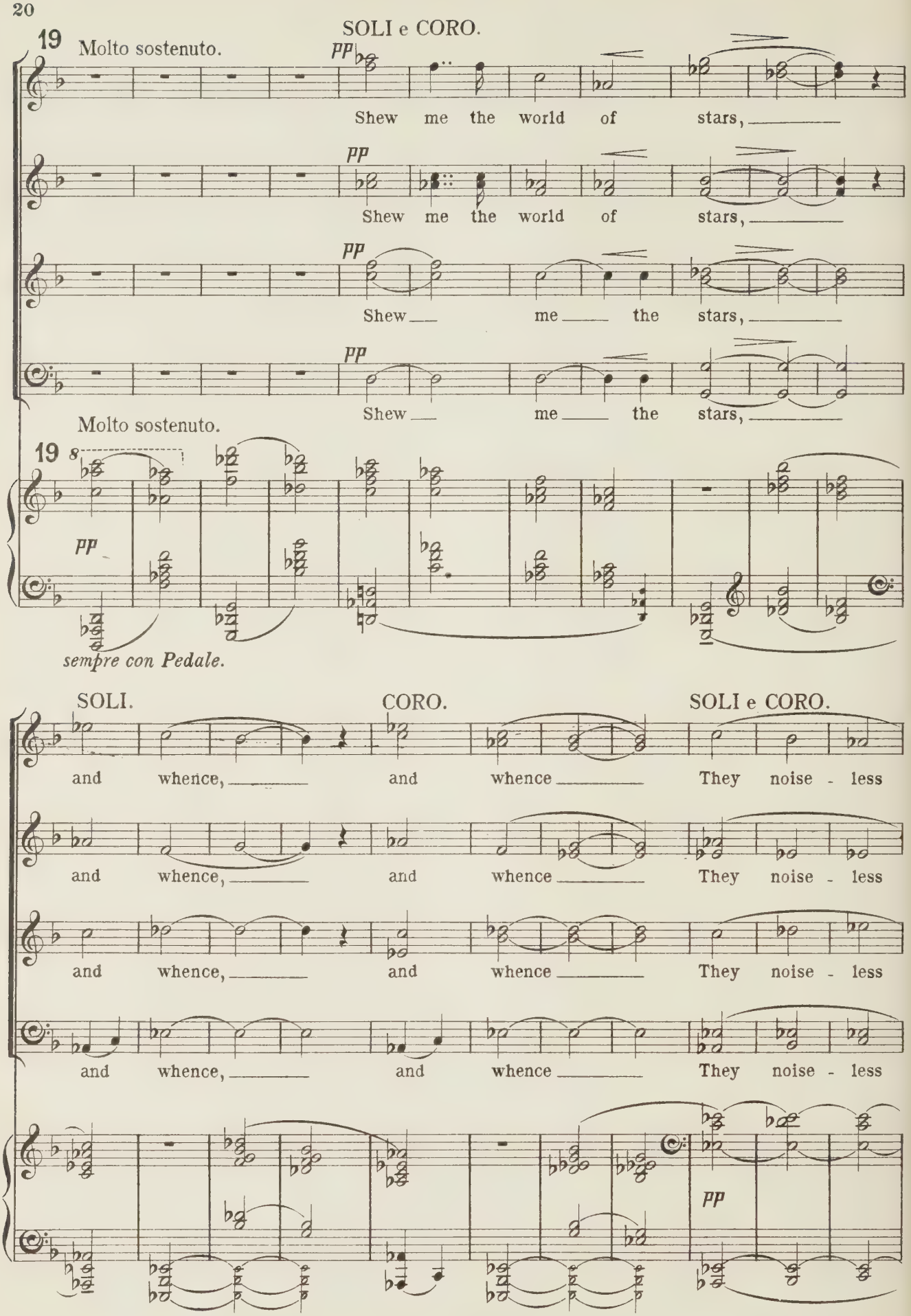
sum - - - mer shakes his ears, spears of corn when

- - - - mer shakes his ears.

sum - - - mer shakes his ears.

sum - - - mer shakes his ears.

sum - - - mer shakes his ears.


19
Molto sostenuto.
SOLI e CORO.
pp
Shew me the world of stars,
Shew me the world of stars,
Shew me the stars,
Shew me the stars,
Molto sostenuto.
19
8
pp
sempre con Pedale.
SOLI.
CORO.
SOLI e CORO.
and whence, and whence They noise - less
and whence, and whence They noise - less
and whence, and whence They noise - less
and whence, and whence They noise - less
pp

spill their in - flu - ence:

spill their in - - - flu - ence:

spill their in - - - flu - ence:

spill their in - - - flu - ence:

pp *ppp*

20 Vivo.

SOLI.

ff This, if thou can'st,

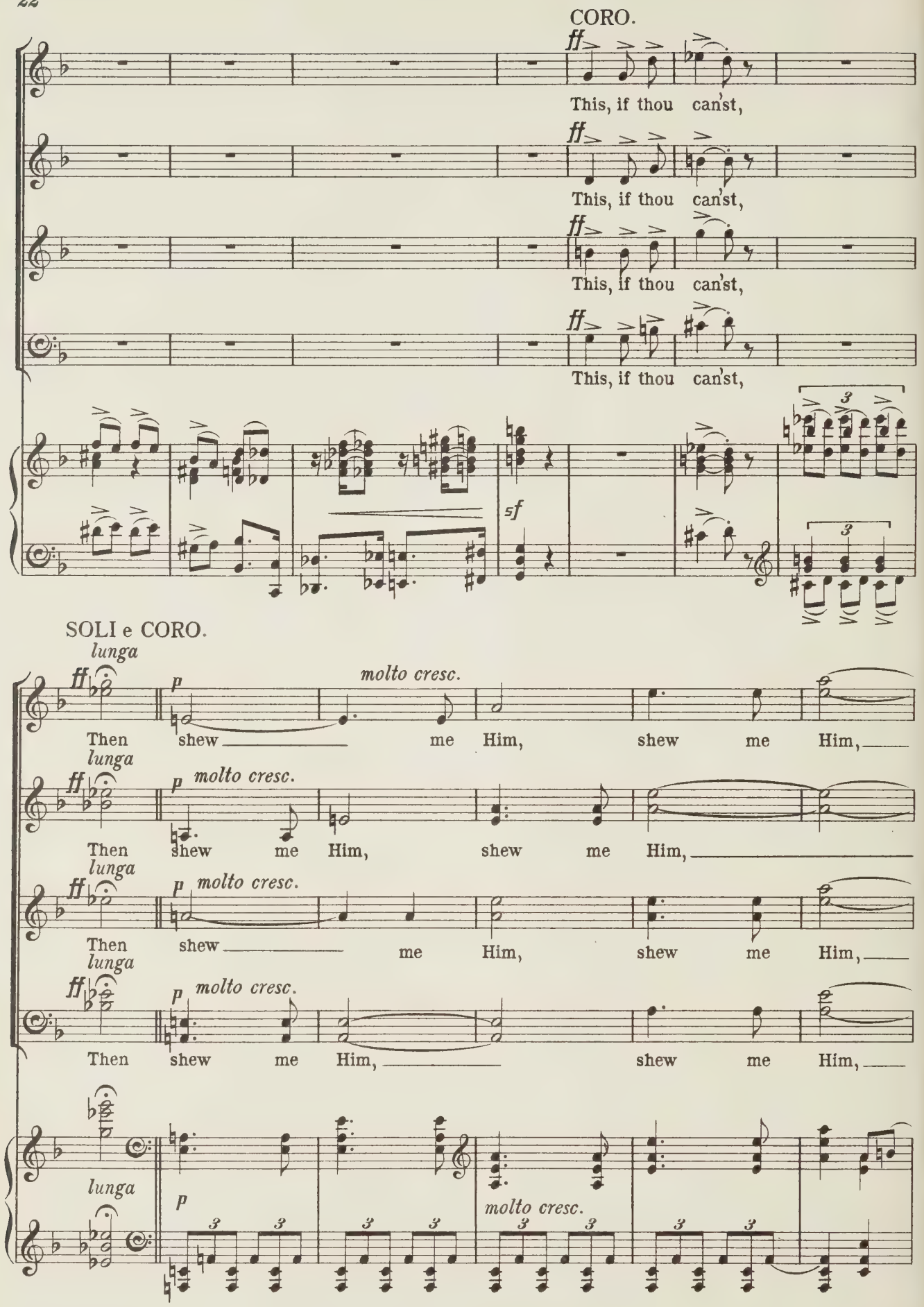
ff This, if thou can'st,

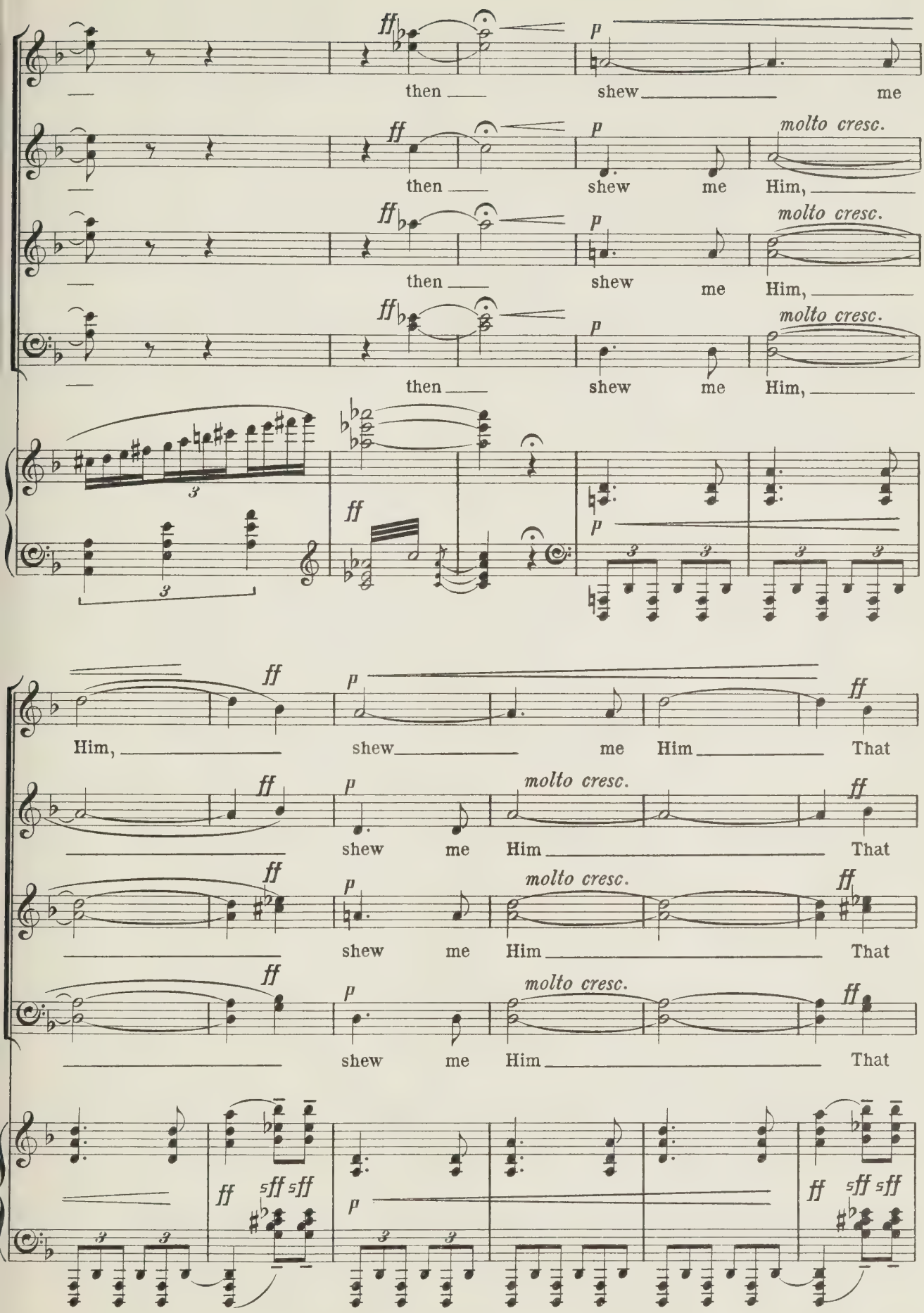
ff This, if thou can'st,

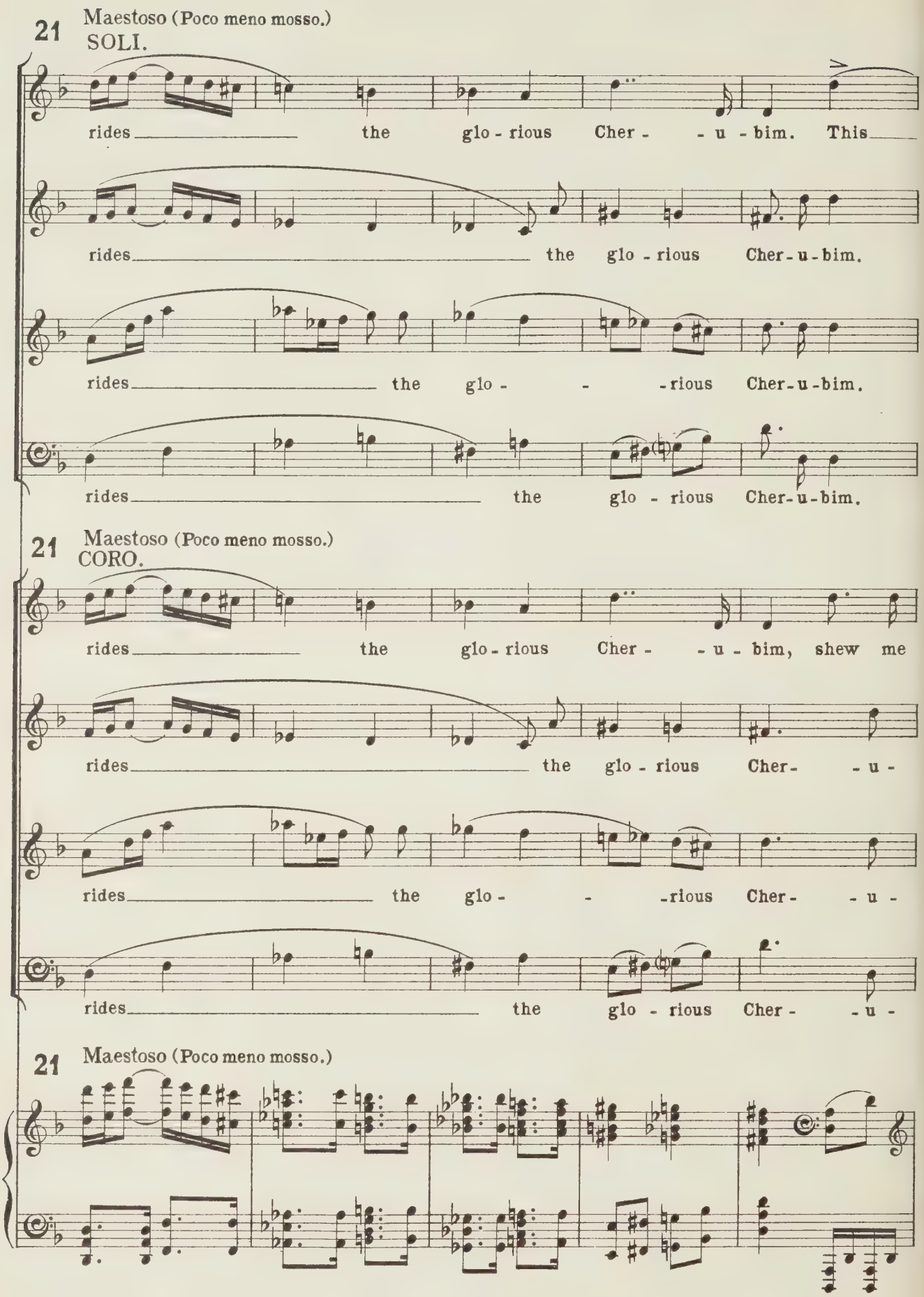
ff This, if thou can'st,

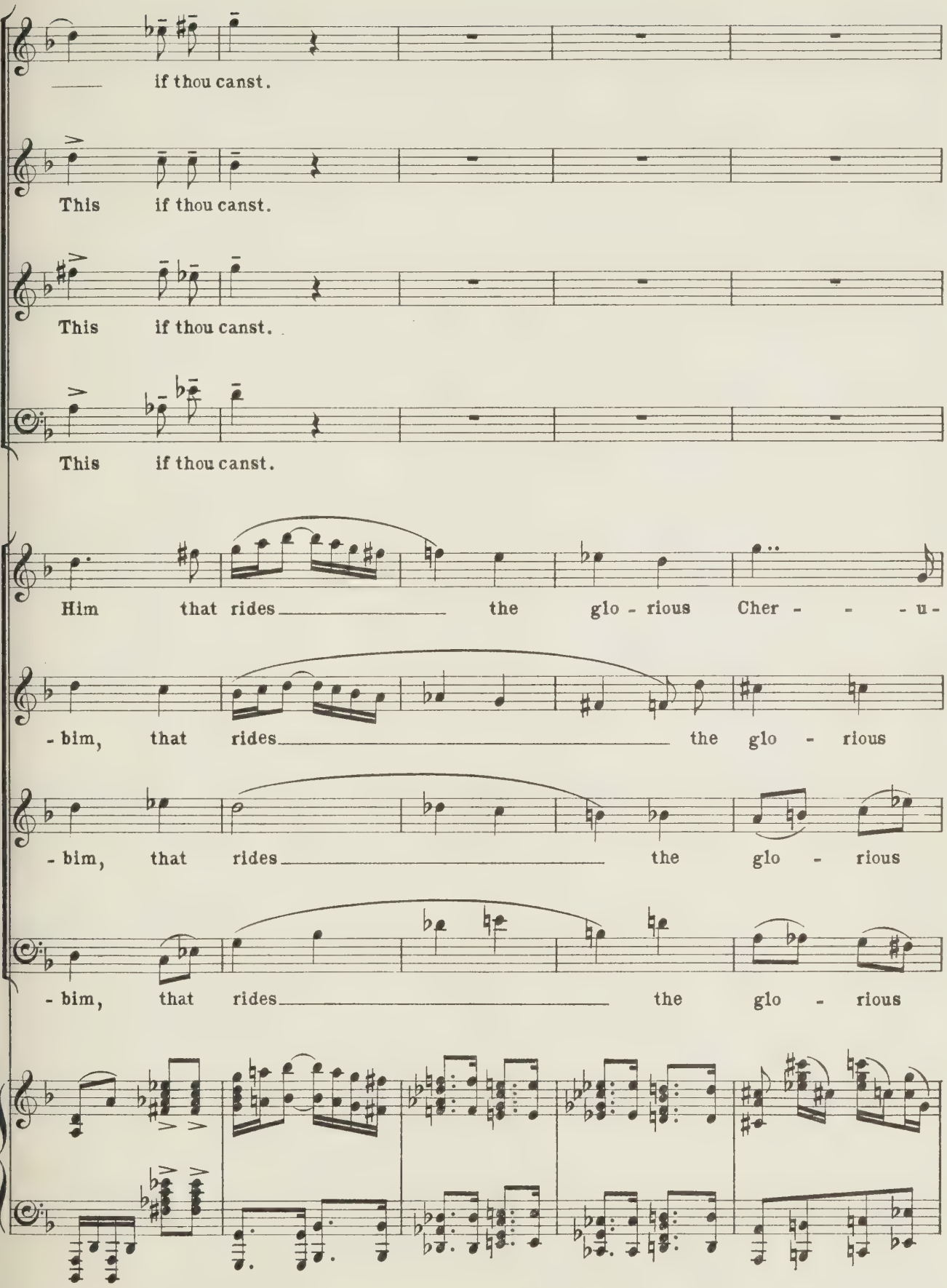
20 Vivo.

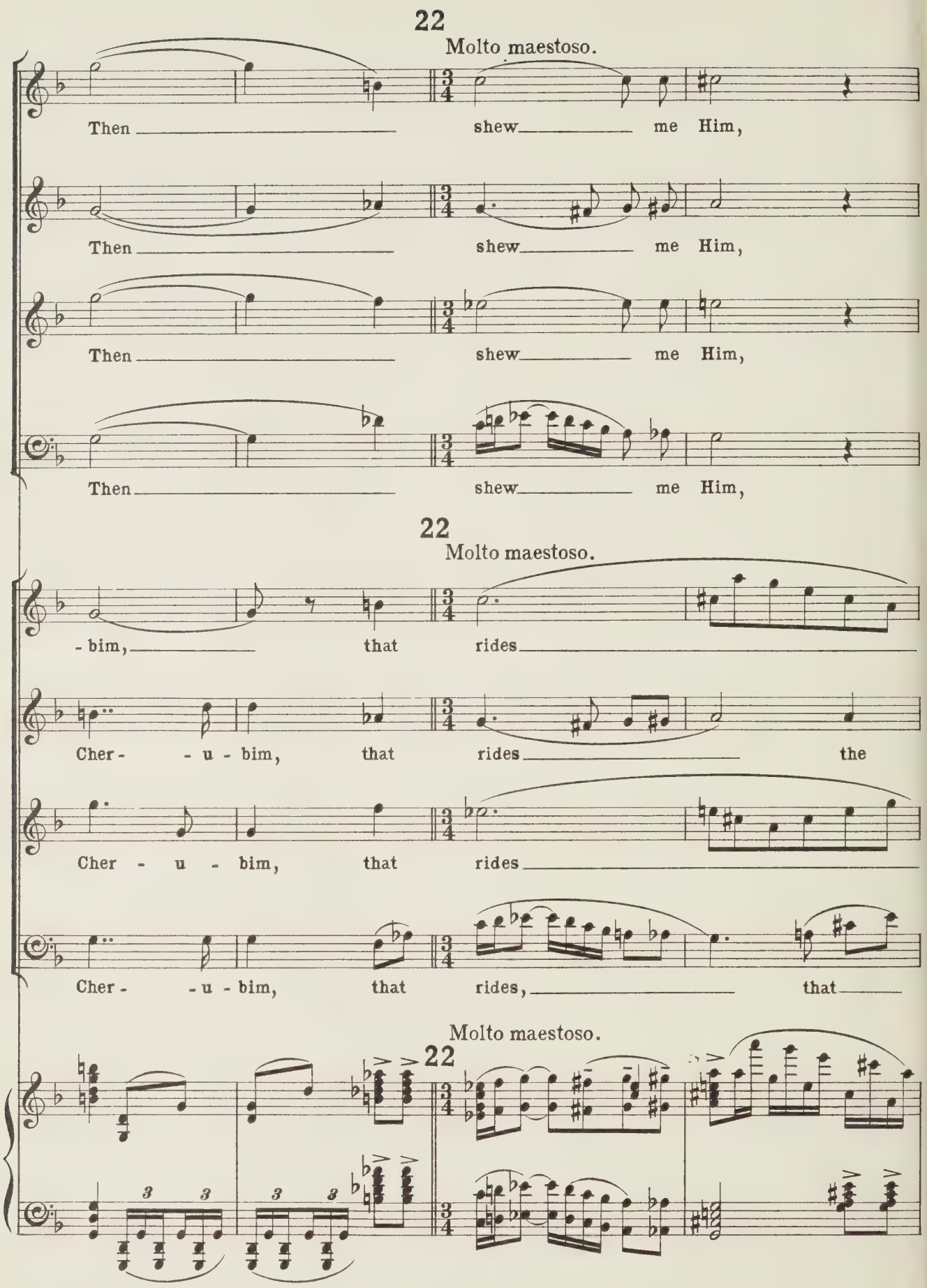
f *sf* *sf*

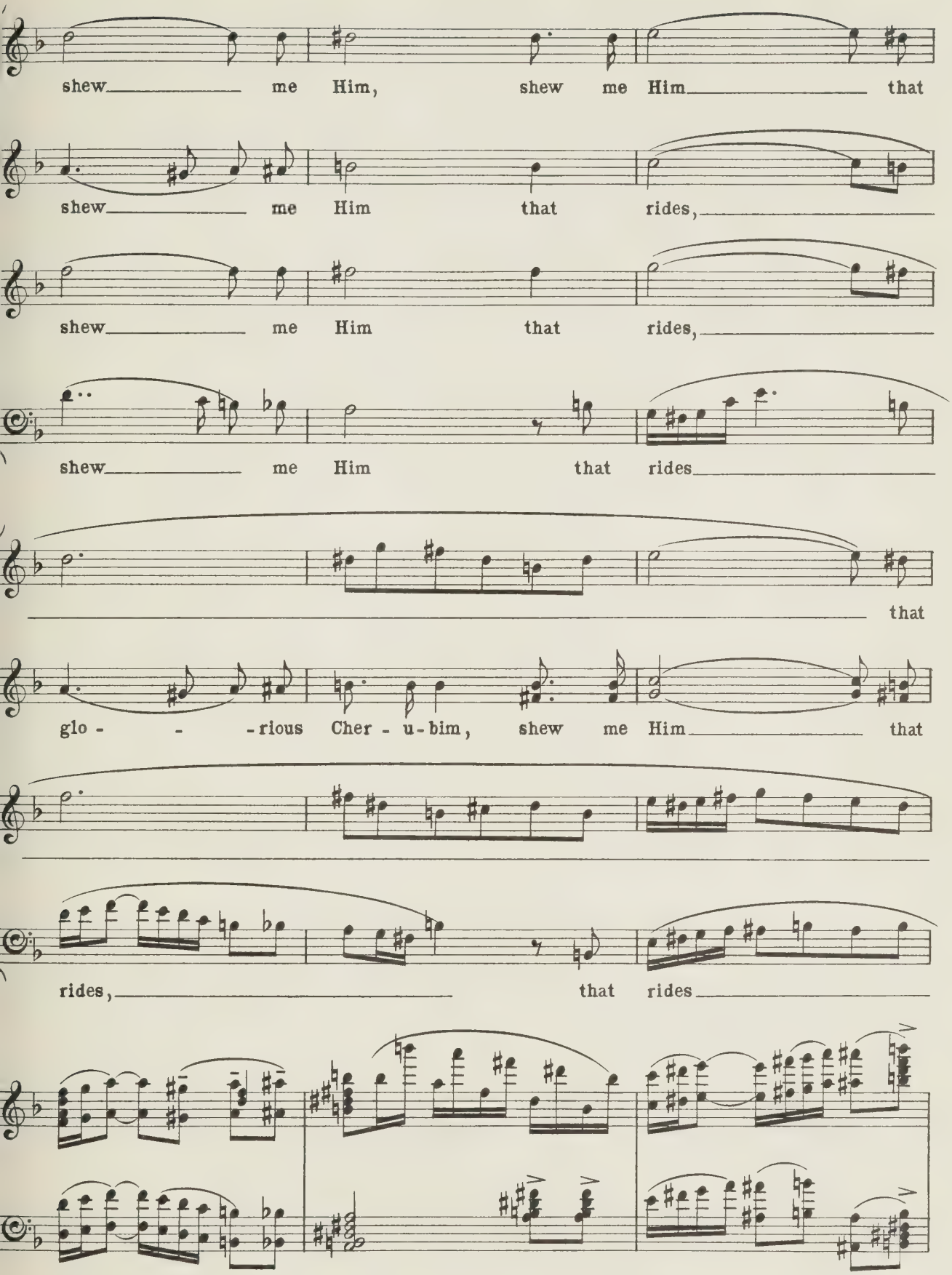

CORO.
ff
This, if thou can'st,
ff
This, if thou can'st,
ff
This, if thou can'st,
ff
This, if thou can'st,
sf
SOLI e CORO.
lunga
ff
p
molto cresc.
Then shew me Him, shew me Him,
lunga
ff
p
molto cresc.
Then shew me Him, shew me Him,
lunga
ff
p
molto cresc.
Then shew me Him, shew me Him,
lunga
ff
p
molto cresc.
Then shew me Him, shew me Him,
lunga
p
molto cresc.

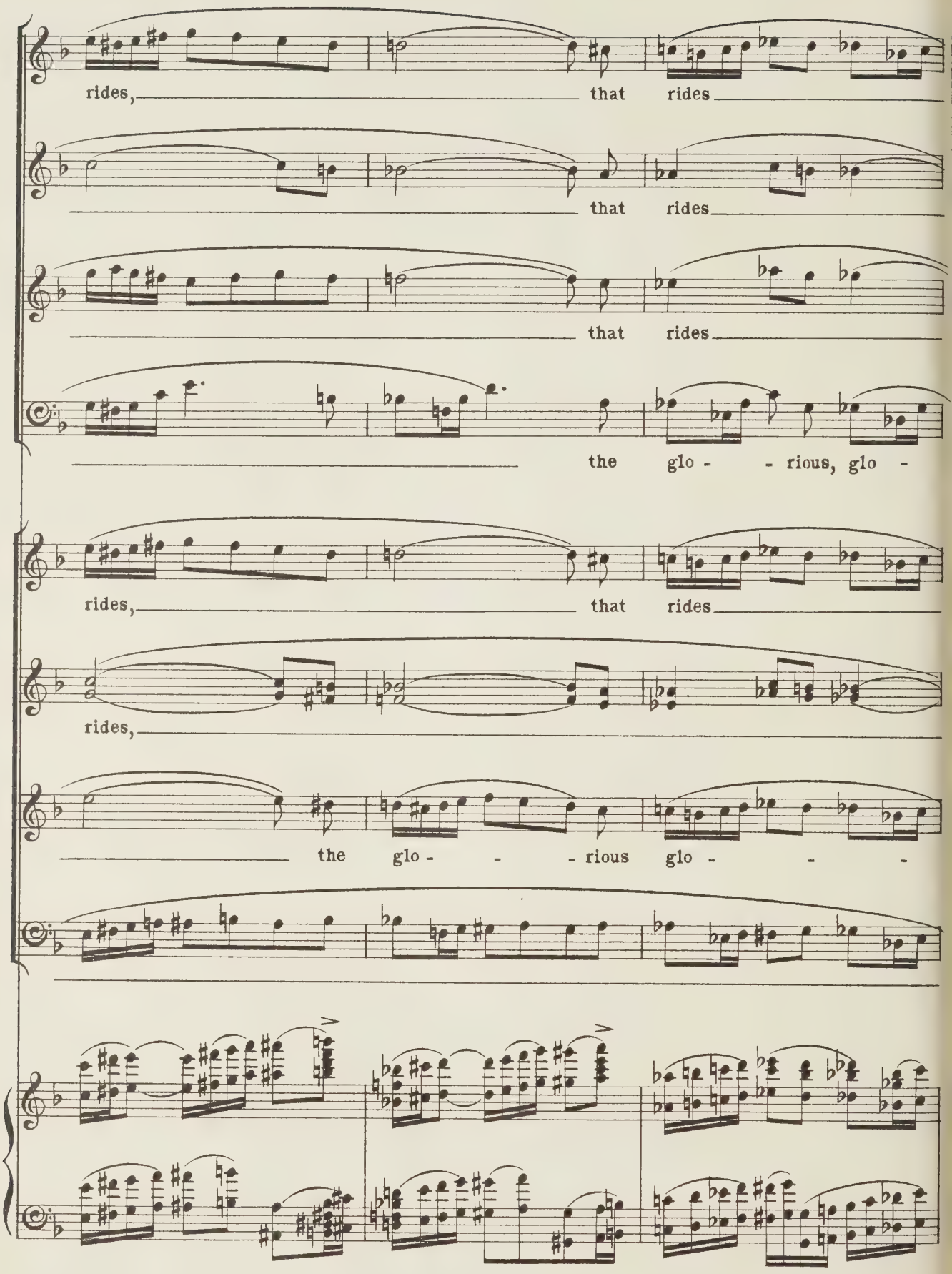

ff
p
then shew me
molto cresc.
then shew me Him,
then shew me Him,
then shew me Him,
Him, shew me Him That
shew me Him That
shew me Him That
shew me Him That
sff sff

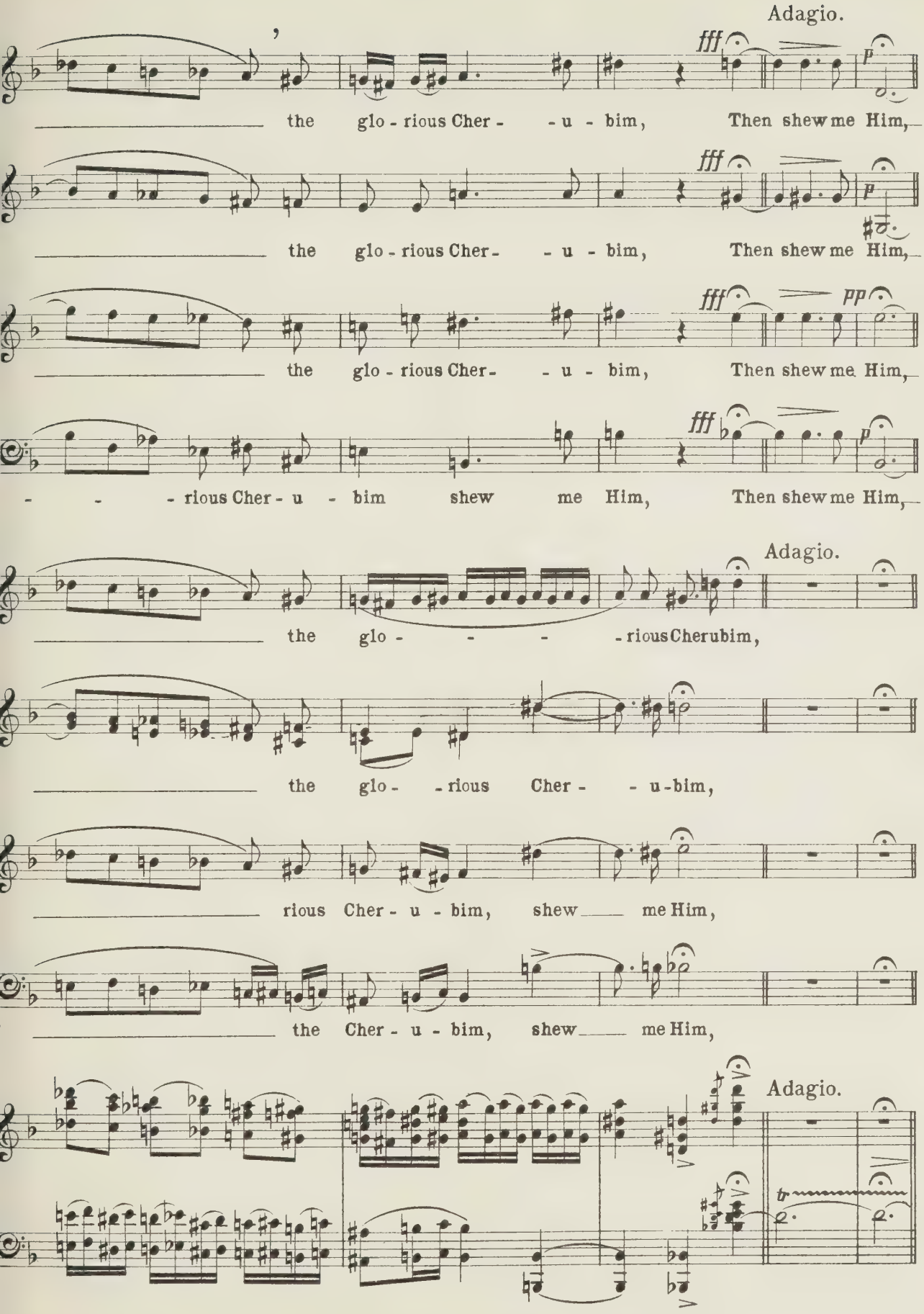

21
Maestoso (Poco meno mosso.)
SOLI.
rides the glo - rious Cher - - u - bim. This
rides the glo - rious Cher - u - bim.
rides the glo - - - rious Cher - u - bim.
rides the glo - rious Cher - u - bim.
21
Maestoso (Poco meno mosso.)
CORO.
rides the glo - rious Cher - - u - bim, shew me
rides the glo - rious Cher - - u -
rides the glo - - - rious Cher - - u -
rides the glo - rious Cher - - u -
21
Maestoso (Poco meno mosso.)

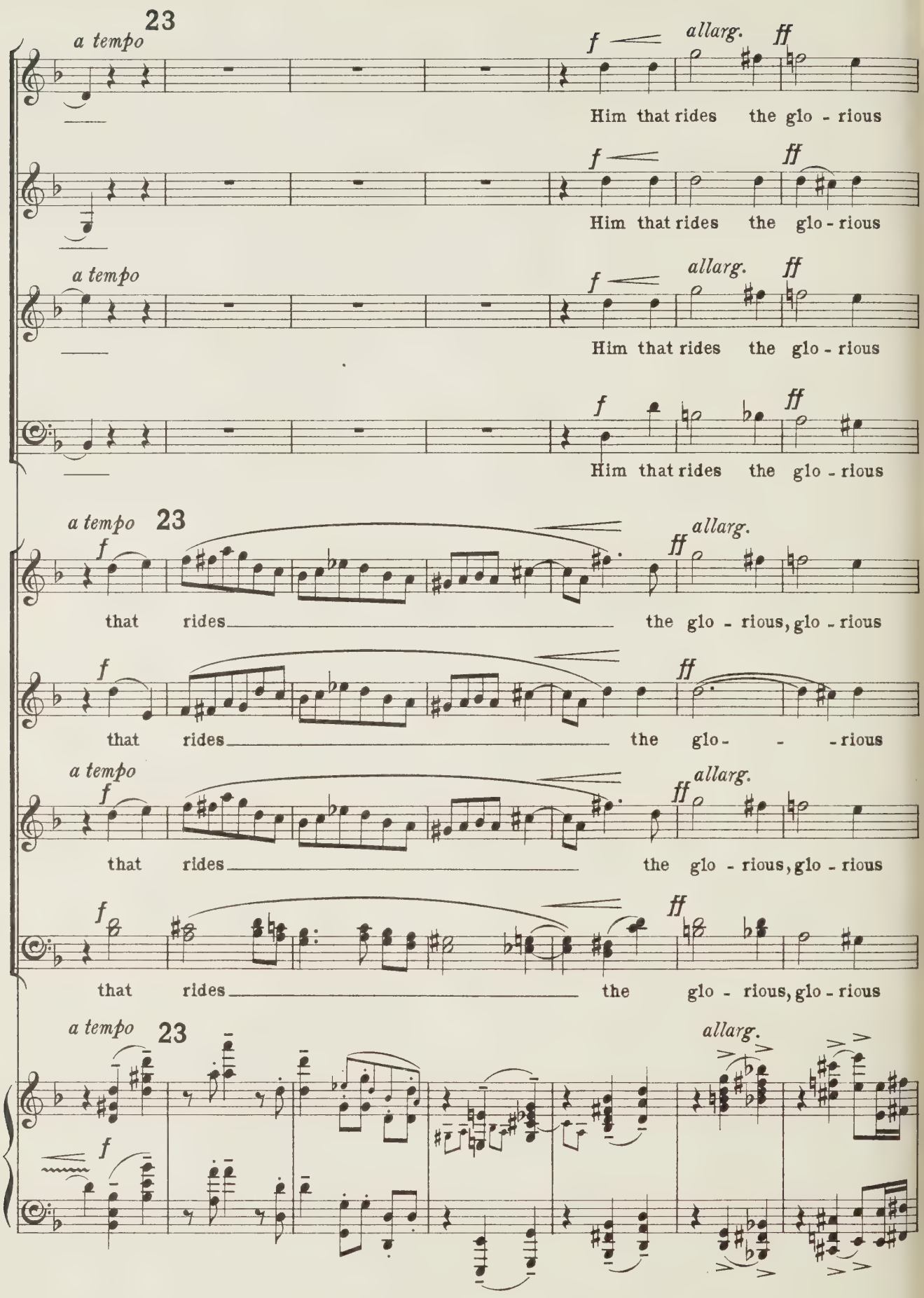

if thou canst.
This if thou canst.
This if thou canst.
This if thou canst.
Him that rides the glo - rious Cher - - - u -
- bim, that rides the glo - rious
- bim, that rides the glo - rious
- bim, that rides the glo - rious

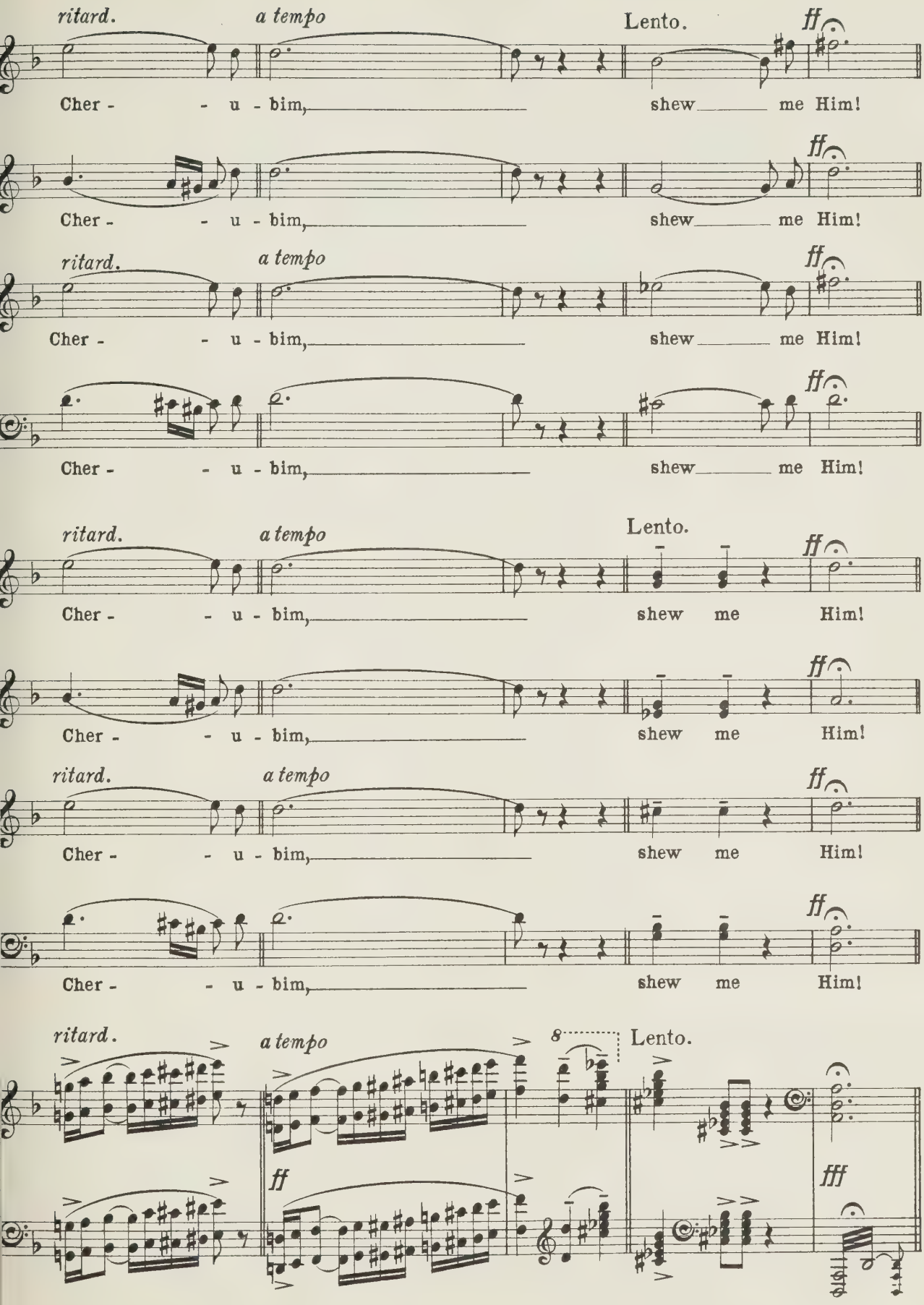

22
Molto maestoso.
Then shew me Him,
Then shew me Him,
Then shew me Him,
Then shew me Him,
22
Molto maestoso.
- bim, that rides
Cher - - u - bim, that rides the
Cher - u - bim, that rides
Cher - - u - bim, that rides, that
Molto maestoso.
22


shew me Him, shew me Him that
shew me Him that rides,
shew me Him that rides,
shew me Him that rides
that
glo - - -rious Cher - u-bim, shew me Him that
rides, that rides


rides, that rides
that rides
that rides
the glo - - rious, glo -
rides, that rides
rides,
the glo - - - rious glo - - -

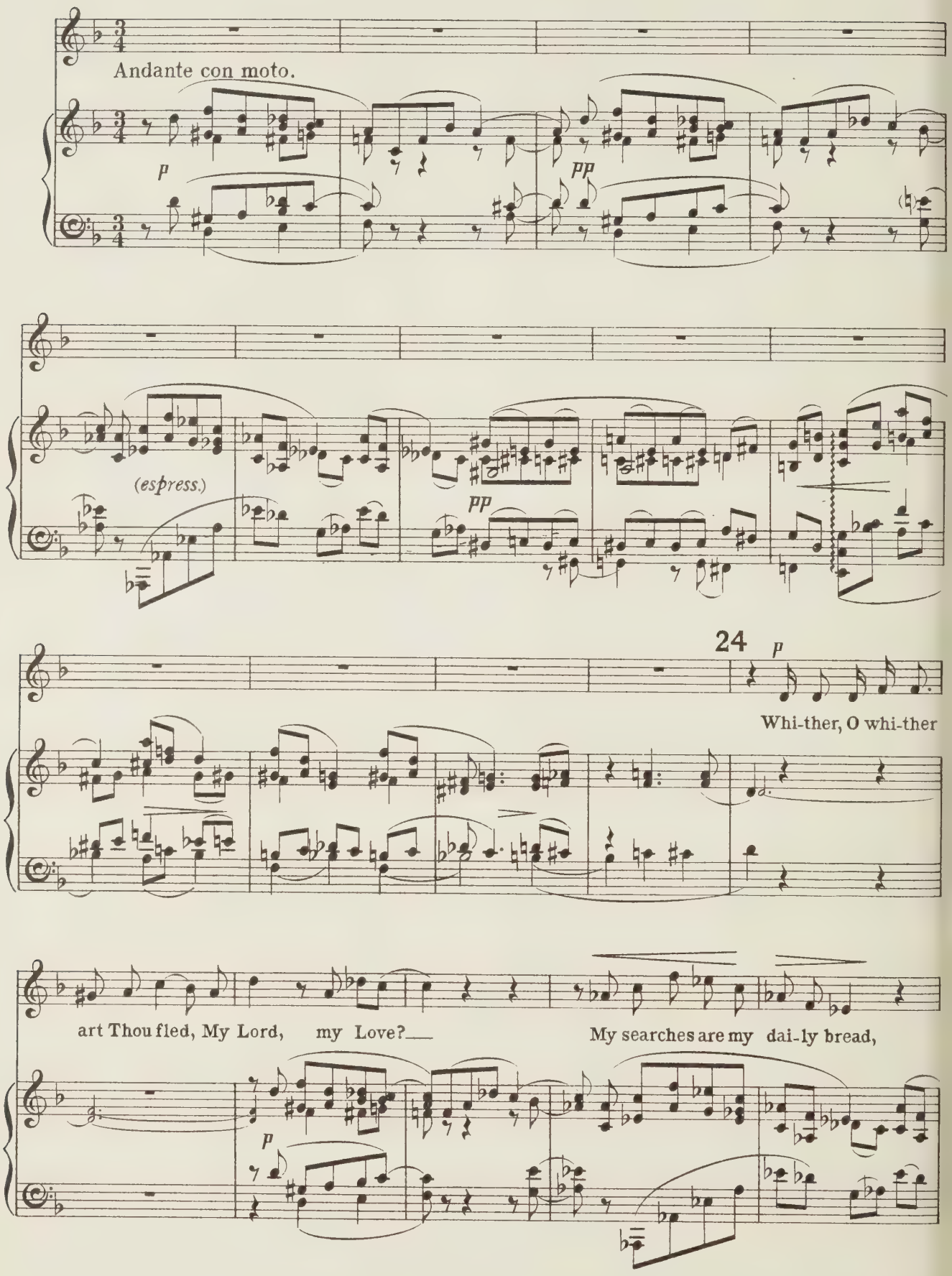

Adagio.
fff
p
the glo - rious Cher - - u - bim, Then shew me Him,
fff
p
the glo - rious Cher - - u - bim, Then shew me Him,
fff
pp
the glo - rious Cher - - u - bim, Then shew me Him,
fff
p
- - - rious Cher - u - bim shew me Him, Then shew me Him,
Adagio.
the glo - - - - rious Cherubim,
the glo - - rious Cher - - u - bim,
rious Cher - u - bim, shew me Him,
the Cher - u - bim, shew me Him,
Adagio.


a tempo
23
f
allarg.
ff
Him that rides the glo - rious
Him that rides the glo - rious
Him that rides the glo - rious
Him that rides the glo - rious
that rides the glo - rious, glo - rious
that rides the glo - - - rious
that rides the glo - rious, glo - rious
that rides the glo - rious, glo - rious


ritard.
a tempo
Lento.
ff
Cher - - u - bim, shew me Him!
Cher - - u - bim, shew me Him!
ritard.
a tempo
ff
Cher - - u - bim, shew me Him!
ff
Cher - - u - bim, shew me Him!
ritard.
a tempo
Lento.
ff
Cher - - u - bim, shew me Him!
ff
Cher - - u - bim, shew me Him!
ritard.
a tempo
ff
Cher - - u - bim, shew me Him!
ff
Cher - - u - bim, shew me Him!
ritard.
a tempo
8
Lento.
ff
fff

№ 3. WHITHER, O WHITHER.

(Solo. Contralto.)



cresc.

Yet ne - ver prove, yet, yet

f *dim. e rit. a piacere* 25 *pp*

ne - - ver prove.

(rit.) *p (a tempo)*

p *cresc.*

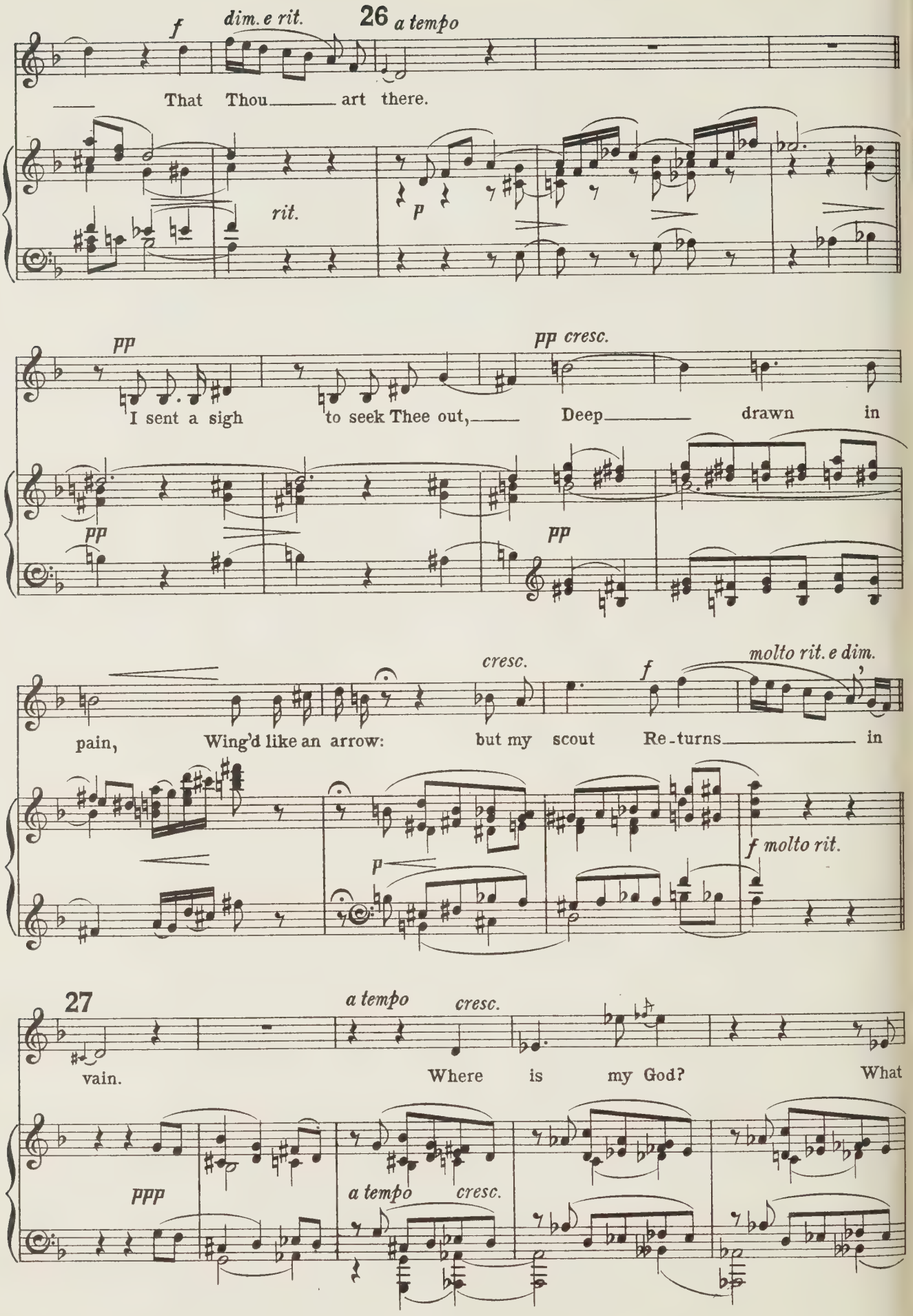
My knees pierce the earth, mine eyes the sky; And yet, and yet the sphere And

p

cen-tre both to me de - ny That Thou, that Thou art there,

p *cresc.*

pp


f
dim. e rit.
26
a tempo
That Thou art there.
rit.
p
pp
pp cresc.
I sent a sigh to seek Thee out, Deep drawn in
pp
pp
cresc.
f
molto rit. e dim.
pain, Wing'd like an arrow: but my scout Re-turns in
p
f molto rit.
27
a tempo
cresc.
vain. Where is my God? What
ppp
a tempo
cresc.

cresc.

hid-den place con - ceals Thee still? What cov-ert dare eclipse Thy

f

cresc.

f

face? Is it Thy

f dim. *pp*

f

pp

28

will?

pp

dolente

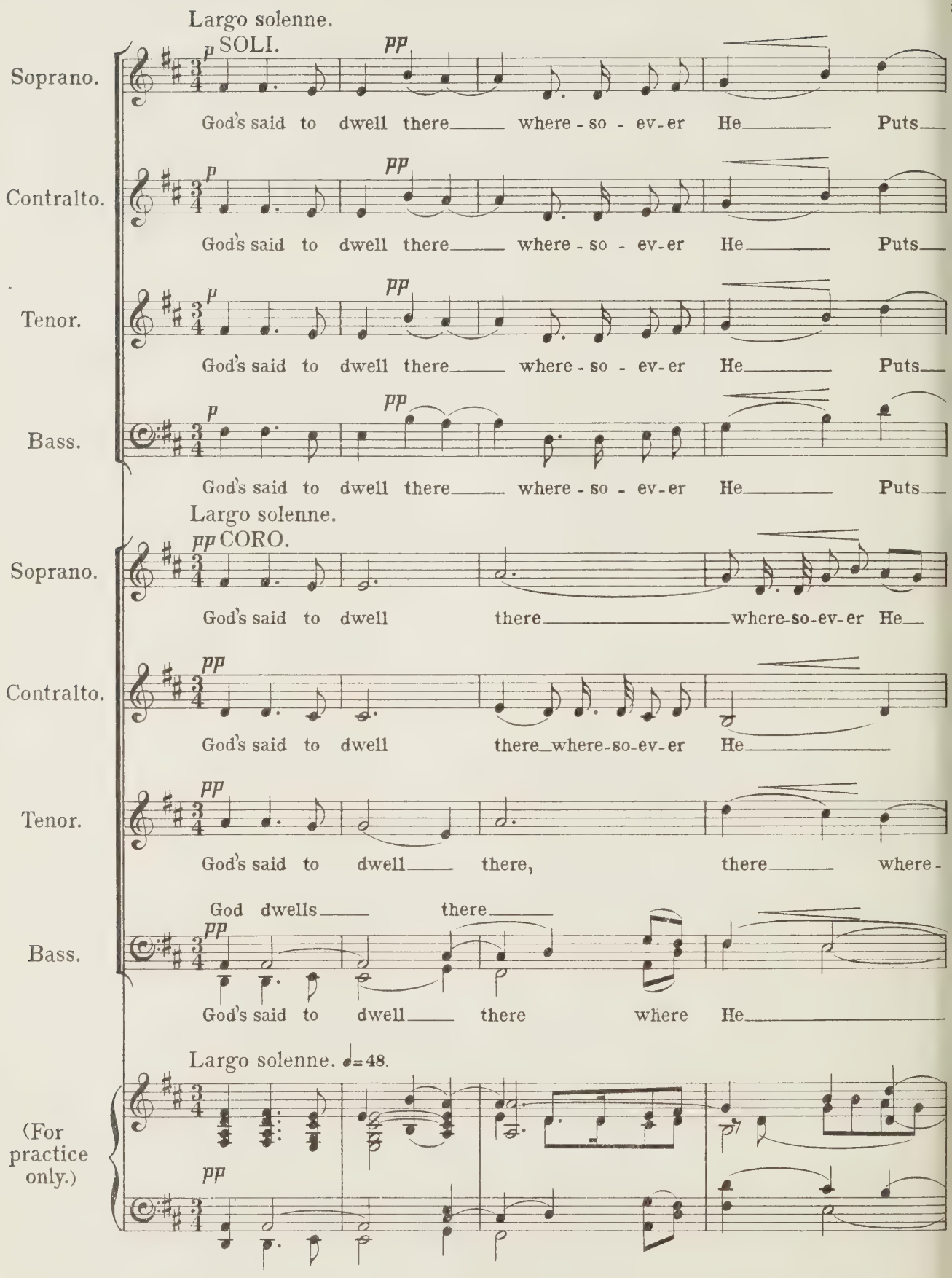
pp

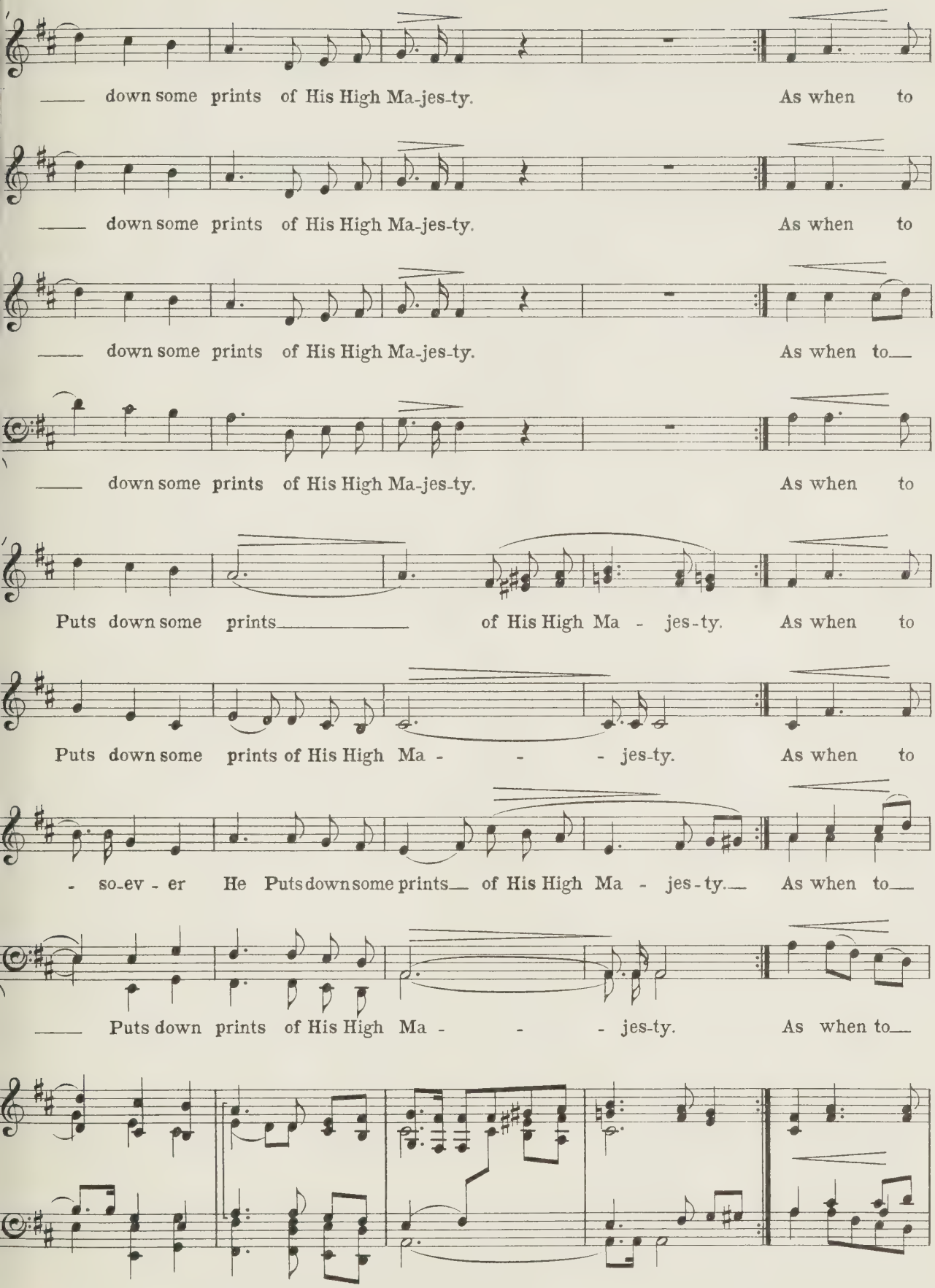
dim.

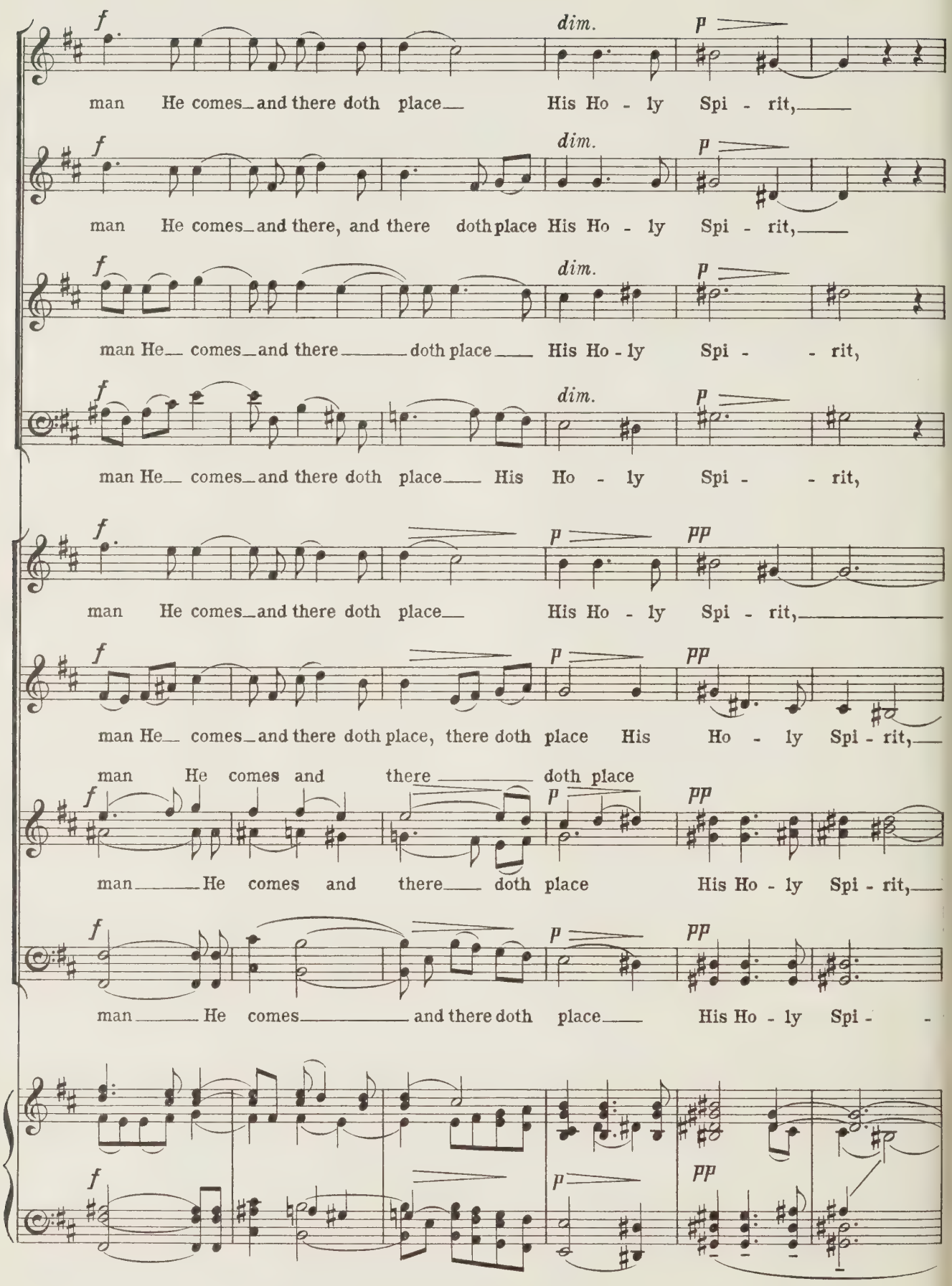
lunga

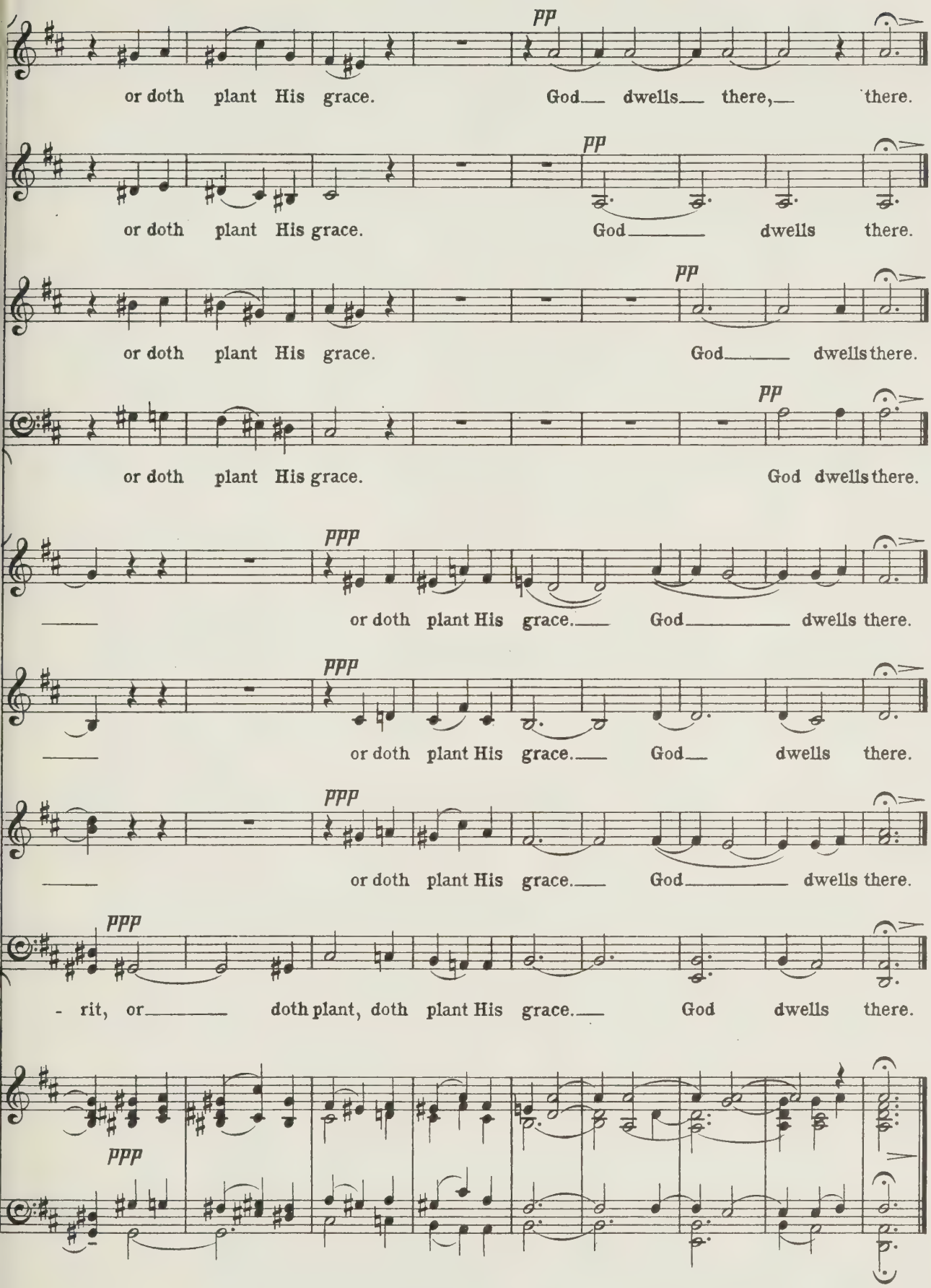
№ 4. GOD'S DWELLING.

(Unaccompanied Quartet and Chorus.)



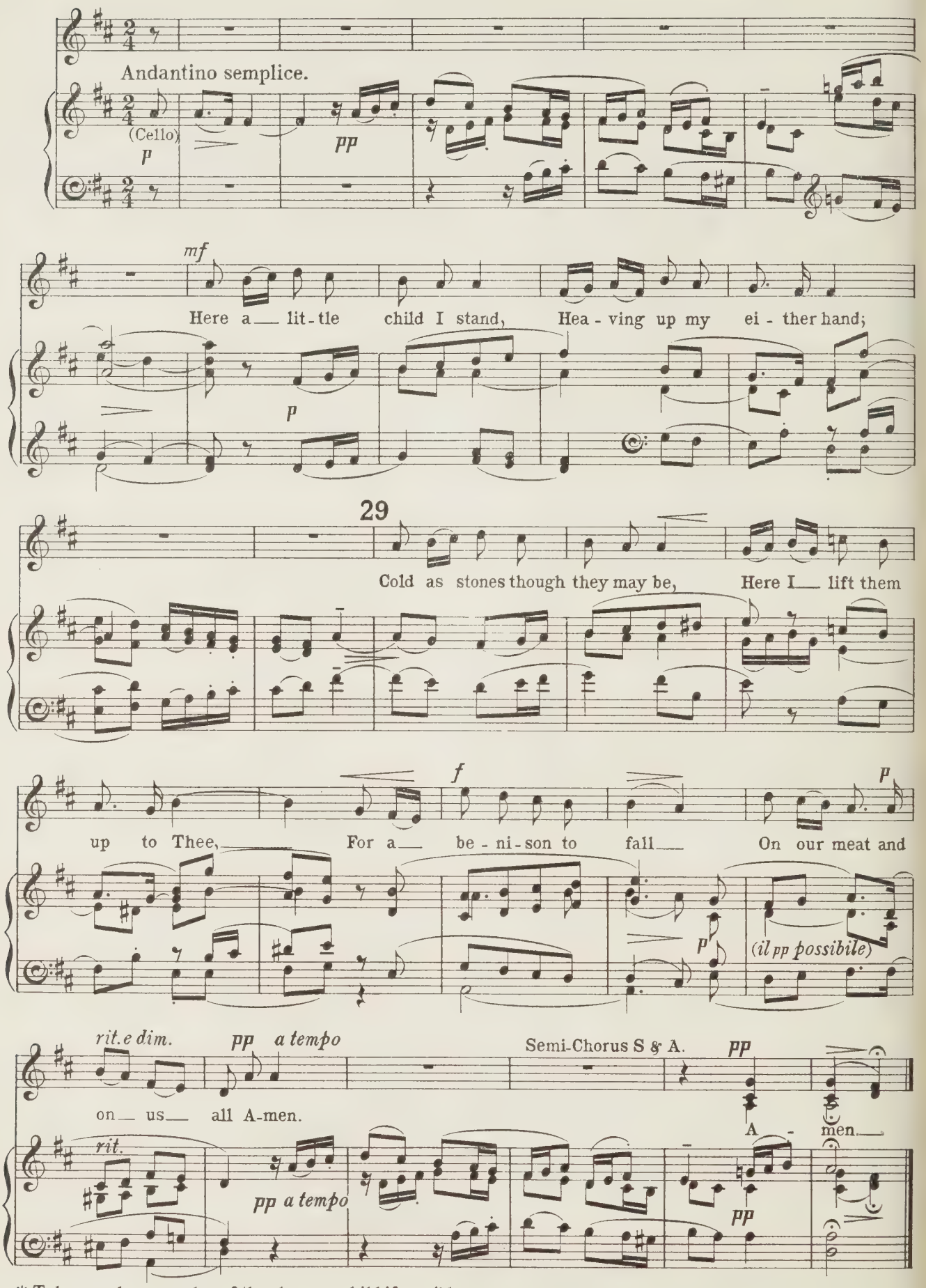

down some prints of His High Ma-jes-ty. As when to
down some prints of His High Ma-jes-ty. As when to
down some prints of His High Ma-jes-ty. As when to
down some prints of His High Ma-jes-ty. As when to
Puts down some prints of His High Ma - jes-ty. As when to
Puts down some prints of His High Ma - - - jes-ty. As when to
- so-ev - er He Puts down some prints of His High Ma - jes-ty. As when to
Puts down prints of His High Ma - - - jes-ty. As when to


f
dim.
p
man He comes and there doth place His Ho - ly Spi - rit,
man He comes and there, and there doth place His Ho - ly Spi - rit,
man He comes and there doth place His Ho - ly Spi - rit,
man He comes and there doth place His Ho - ly Spi - rit,
pp
man He comes and there doth place, there doth place His Ho - ly Spi - rit,
man He comes and there doth place
man He comes and there doth place His Ho - ly Spi - rit,
man He comes and there doth place His Ho - ly Spi -


pp
or doth plant His grace. God dwells there, there.
pp
or doth plant His grace. God dwells there.
pp
or doth plant His grace. God dwells there.
pp
or doth plant His grace. God dwells there.
ppp
or doth plant His grace. God dwells there.
ppp
or doth plant His grace. God dwells there.
ppp
or doth plant His grace. God dwells there.
ppp
- rit, or doth plant, doth plant His grace. God dwells there.
ppp

No. 5. GRACE FOR A CHILD.

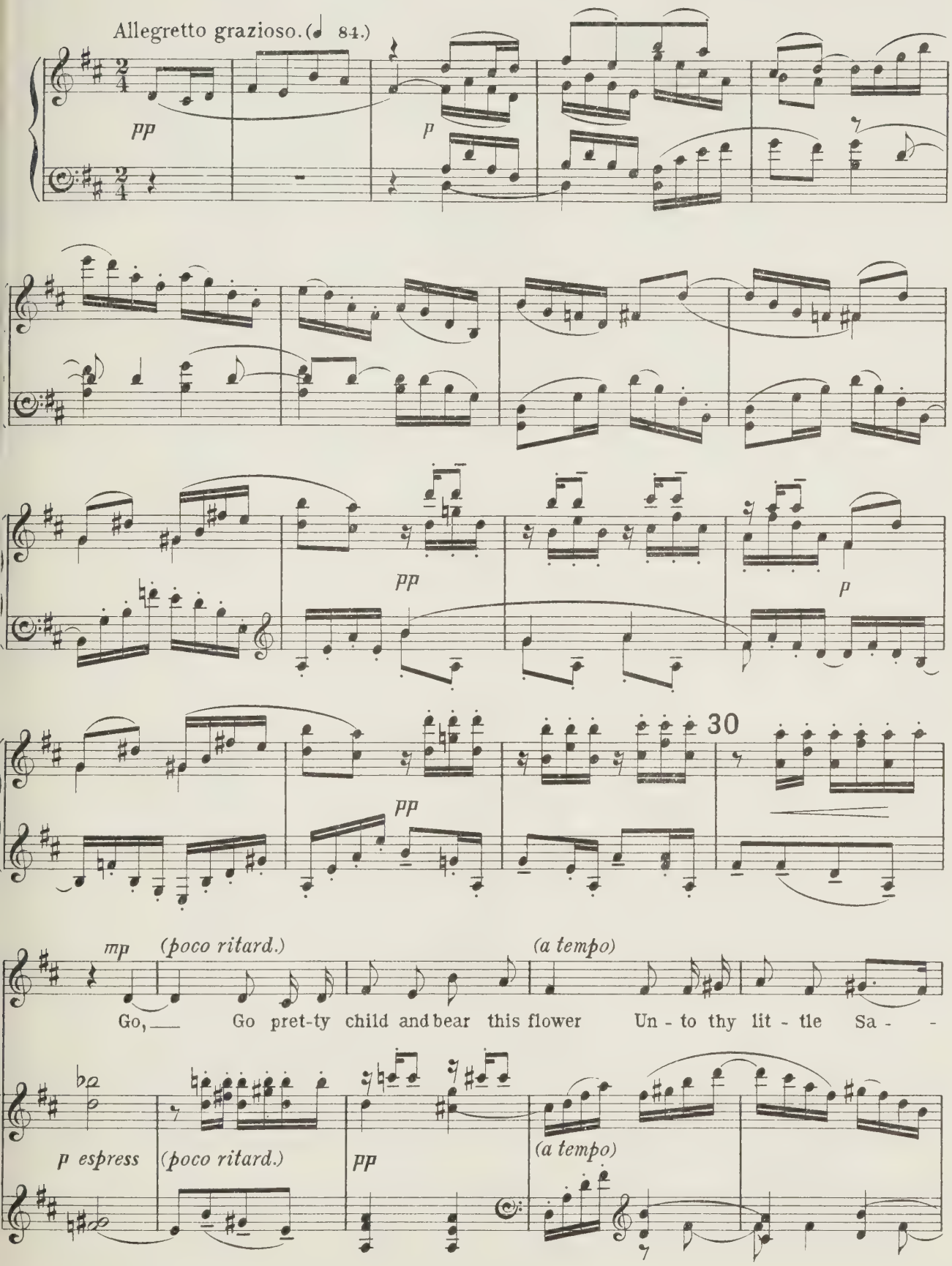
(Solo. Treble.*)

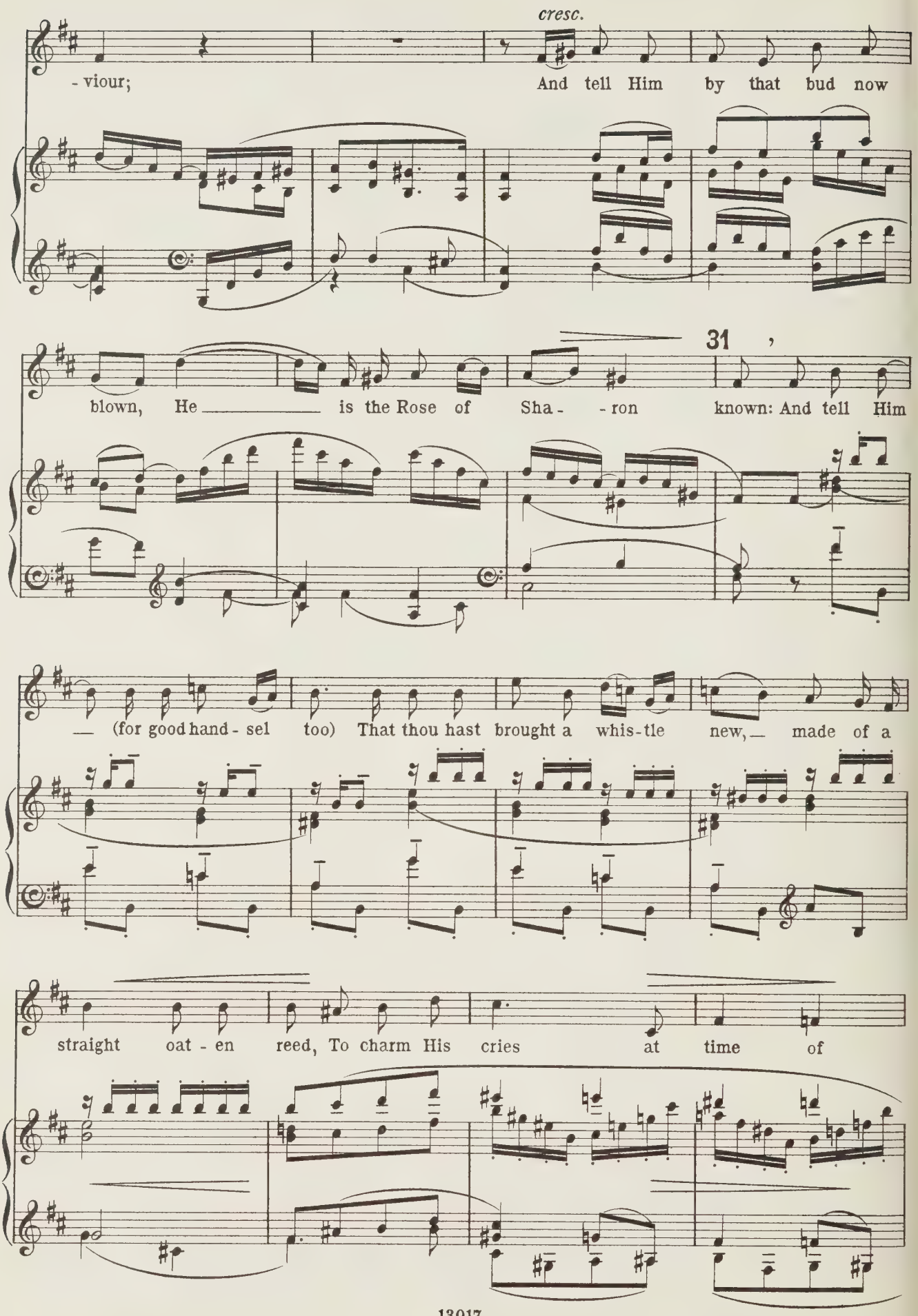


* To be sung by a member of the chorus, a child if possible.

№ 6. TO THE SAVIOUR, A CHILD.

(Solo Contralto.)




cresc.
- viour; And tell Him by that bud now
31
blown, He is the Rose of Sha - - ron known: And tell Him
(for good hand - sel too) That thou hast brought a whis - tle new, made of a
straight oat - en reed, To charm His cries at time of

need:

32

p

Tell Him, — for cor - al,

thou hast none; But

pp

if thou had'st He should have one; But poor thou art and known to —

(*p*)

pp

(*non legato*)

be e - ven as mon-i-less as He — Go,

33

— Go — pret - ty

con delicatezza

child and bear this flower Un - - - - to thy lit - tle

Sa - - - - - viour.

molto rit. e morendo

No 7. WHAT SWEETER MUSIC. A CAROL.

(Solo Soprano and small Chorus.*)

Allegro amabile.

Soprano Solo. *mf*

What sweeter mu-sic

Soprano Chorus. *pp*

What sweeter mu-sic

Allegro amabile. ♩=76.

p

(Fagotto)

can we bring than a ca-rol, a ca-rol for to sing the

Soprano.

p

can we bring than a ca-rol for to sing the

Contralto.

p

than a ca-rol for to sing the

p

p

birth of Christ, of Christ

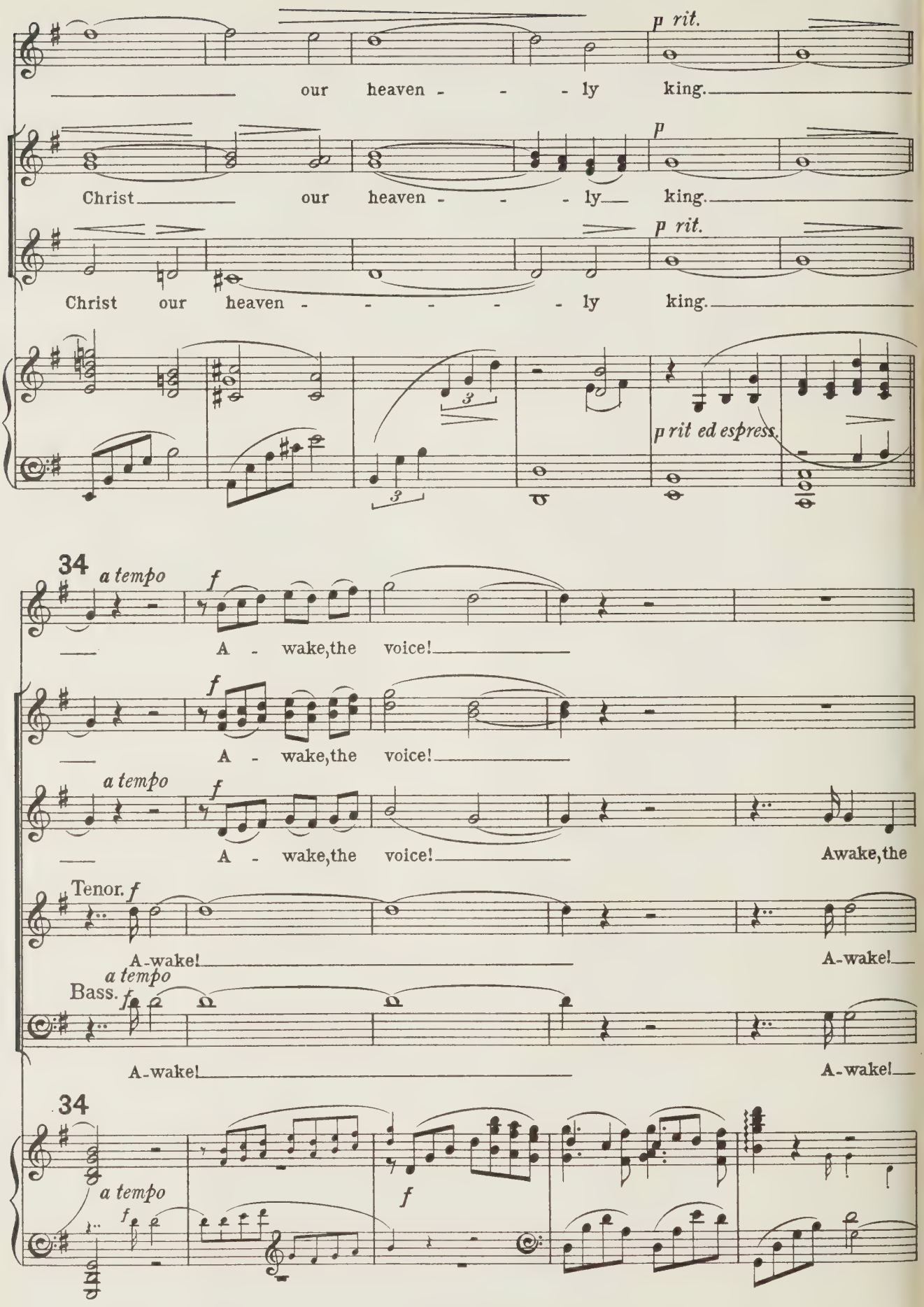
p

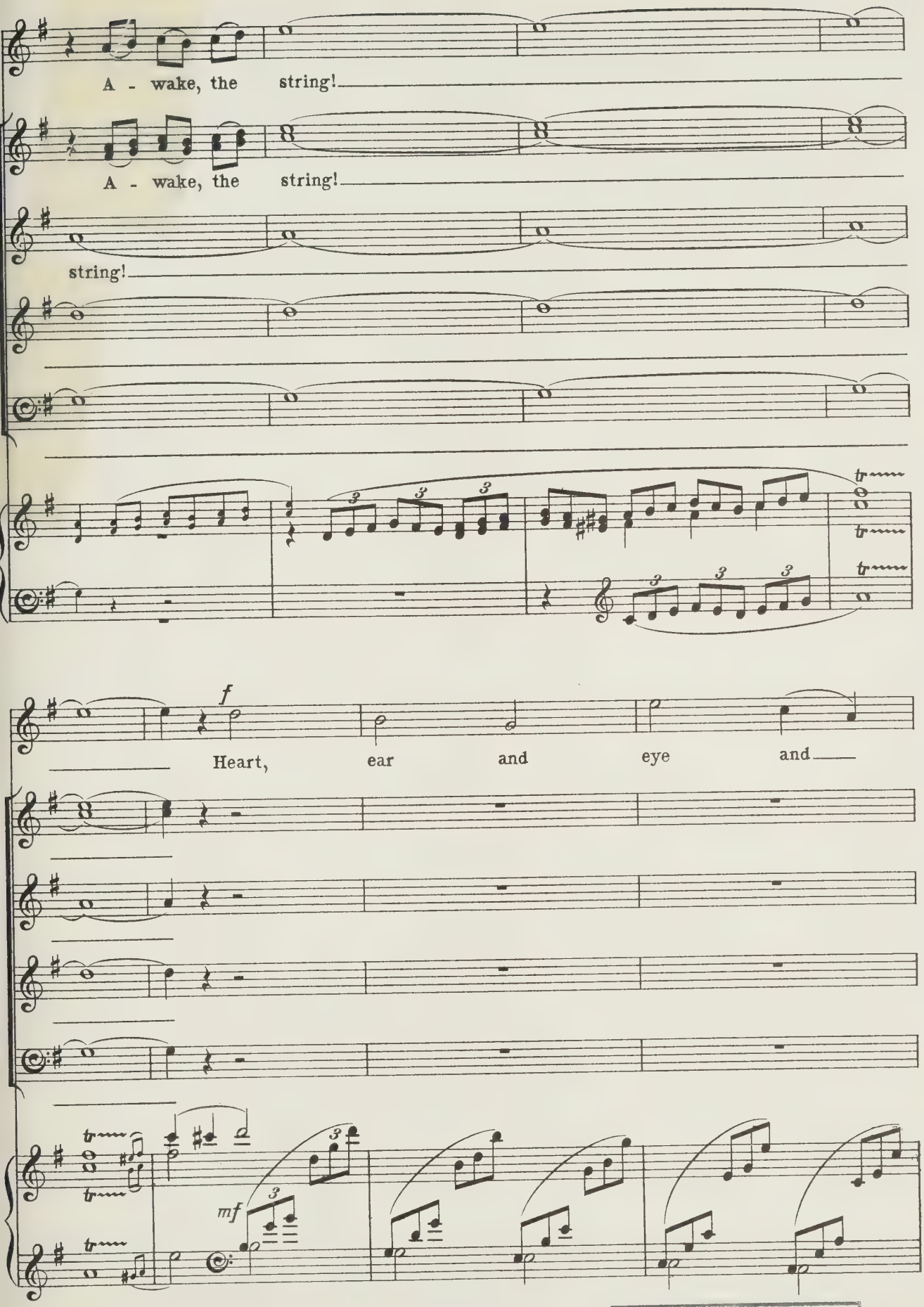
birth of Christ, of

p

birth of Christ, of

* of about 40 voices.


p rit.
our heaven - - - ly king.
p
Christ our heaven - - - ly king.
p rit.
Christ our heaven - - - - - ly king.
p rit ed espress.
34
a tempo
f
A - wake, the voice!
A - wake, the voice!
a tempo
A - wake, the voice!
Awake, the
Tenor. f
A-wake!
A-wake!
a tempo
Bass. f
A-wake!
A-wake!
34
a tempo
f
f



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EDWARD JOHNSON

ev - - ery - thing A-wake!

mf

Heart, ear and

mf

Heart, and

mf

Heart, ear

mf

Heart, ear

A -

eye and ev - - ery - thing, A - wake!

ear and eye and ev - ery - thing, A -

and eye and ev - - - ery - thing, A -

and eye and ev - - ery - thing, A -

35 *non legato*

- while the ac - tion fing - er Runs di - vi - sion_ with_ the_

_

- wake!

- wake!

- wake!

35 *leggiero*

sing - er, *f* Runs di -

f non legato

A - while the ac - tion fing - er Runs di -

f non legato

A - while the ac - tion fing - er Runs di - vi - sion_

non legato *f*

A -

non legato *f*

A -

- vi - sion with the sing - er. A - wake, the

- vi - sion with the sing - er.

with the sing - er.

- while the ac - tion fing - er Runs di - vi - sion with the

- while the ac - tion fing - er Runs di - vi - sion with the

cresc.

ff

voice, A-wake

ff

A-wake! a - wake the voice, A -

ff

A-wake! the voice, A -

sing - - er. *ff* A - wake!

sing - - er. *ff* A - wake!

f

36

the string!

wake the string!

wake the string!

a - wake!

a - wake!

36

(from the flourish they come to the song.)

p

espress.

THE SONG.

SOLO. *mf ed espress.*

Dark and dull

p

night, fly hence, a - way, And give the hon - our to this

day That sees De - cem - ber turned

p

37

to May.

p *ten.*

Dark and dull night, fly hence, a -

p *ten.*

Dark night, fly hence, a -

p

Dark night, fly hence, a -

p *f*

Dark and dull night, fly hence, a - way, And

37

- way, And give the hon - our

- way, And give the hon - our to this

- way, And give the hon - our to this

give the hon-our to this day That sees De -

espress.

cresc.

to this day That sees De - cem - ber

cresc.

day That sees De - cem - ber turned

cresc.

day That sees De - cem - - - - ber

cresc.

- cem - ber turned, that sees De -

cresc.

p cresc.

Why

f

turned to May.

f (p)

to May.

f

turned to May.

f dim. p

- cem - ber turned to May.

f dim. tr p

quasi Recit.

does the chill - ing win - ter's morn Smile like a

p

field be - set with corn?

(*p*)

38 *animato*

mf

'Tis He is come

p

'Tis He

p

'Tis He is

p

'Tis He is

38 *animato*

mp

whose quick - - 'ning birth

whose birth

come whose quick - - 'ning

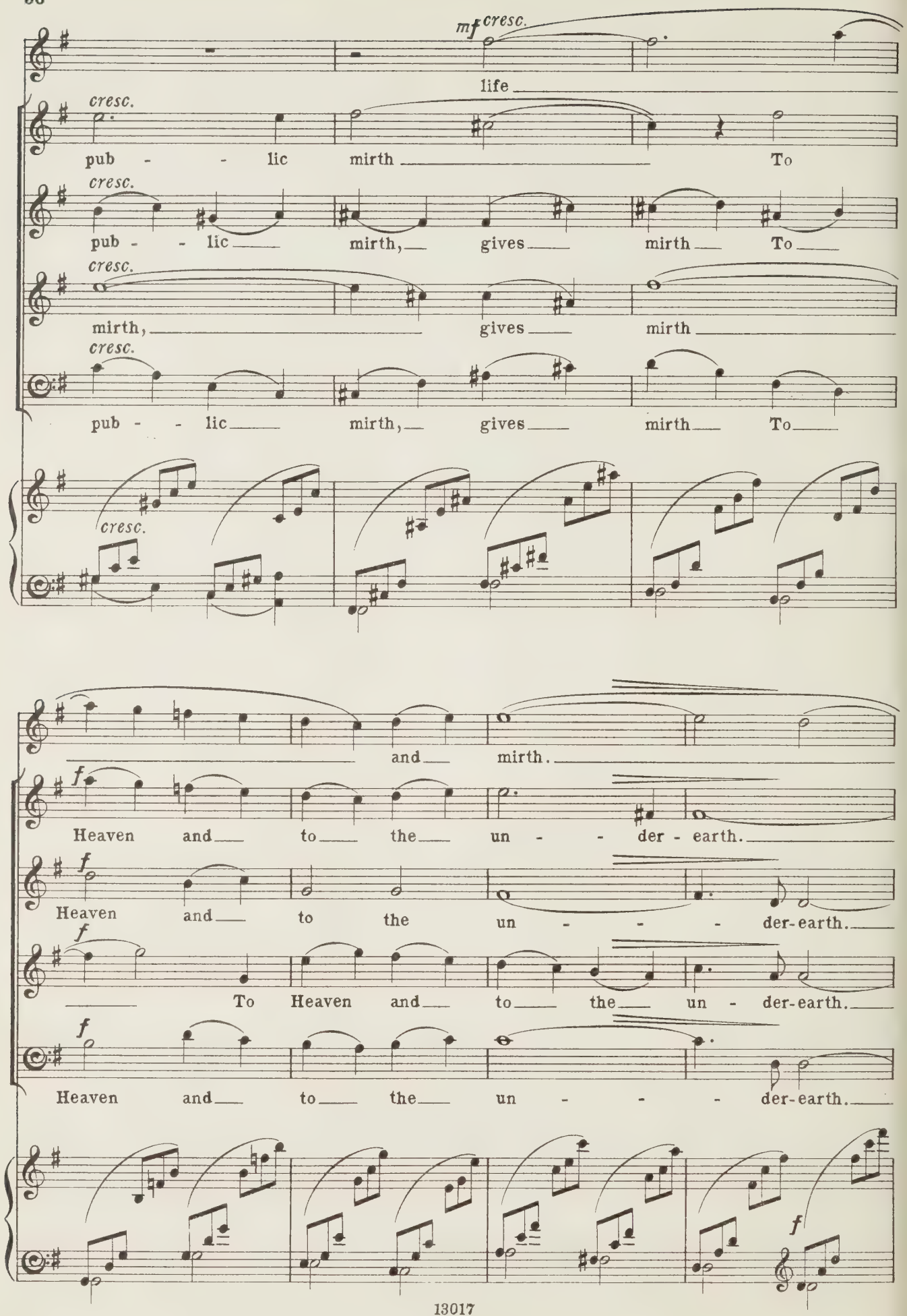
come whose quick - - 'ning

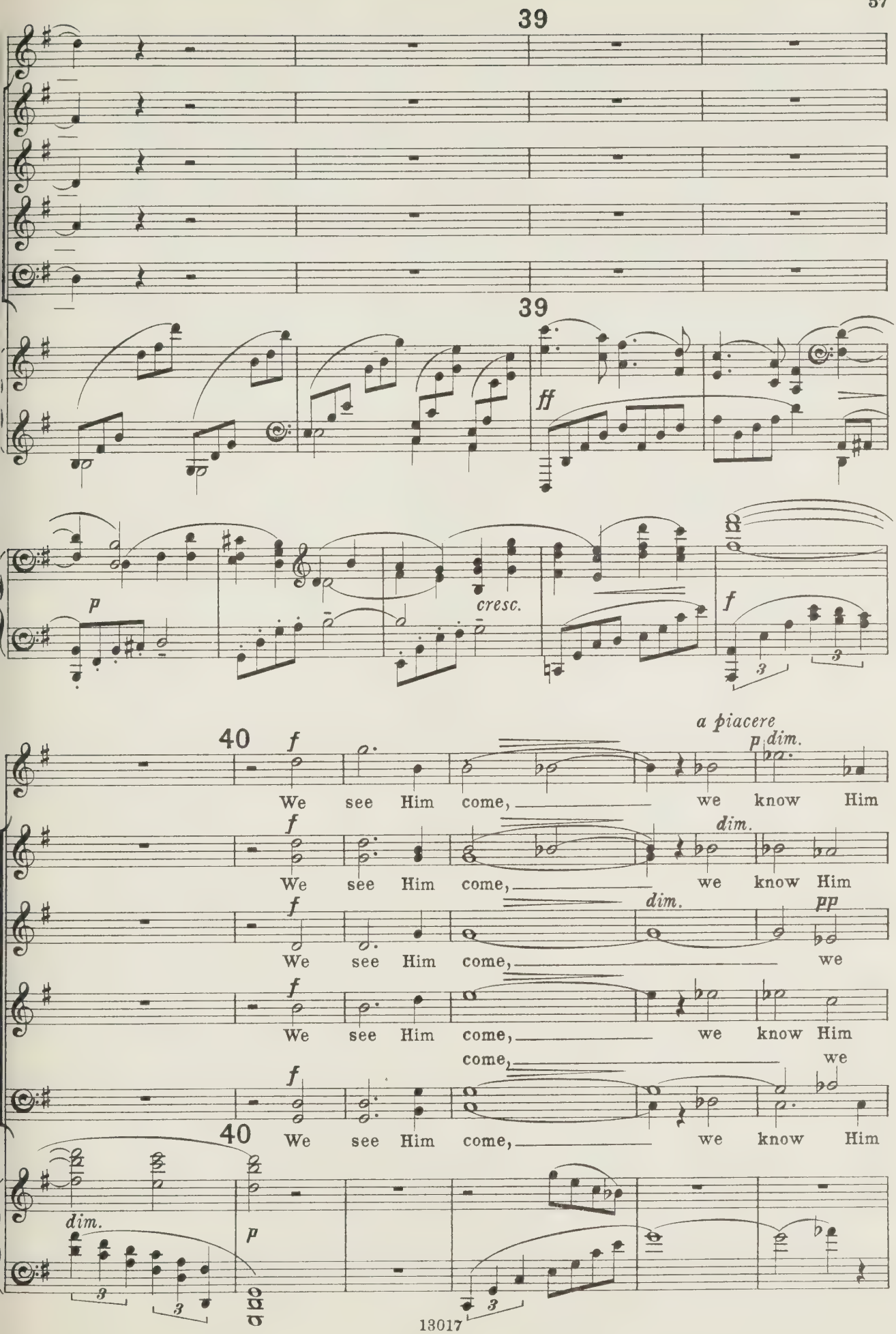
Gives life and lus - - tre,

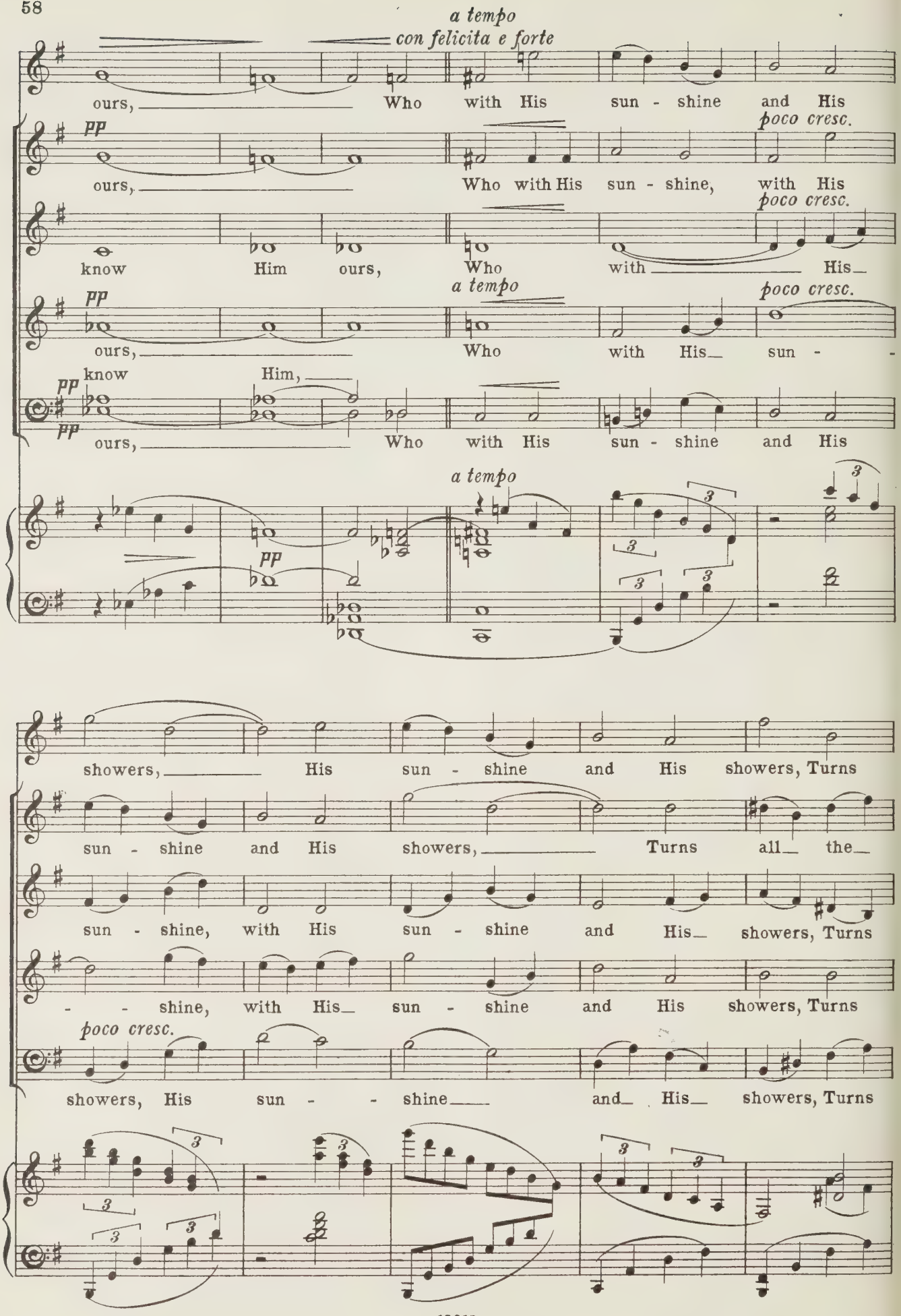
Gives life and lus - - tre,

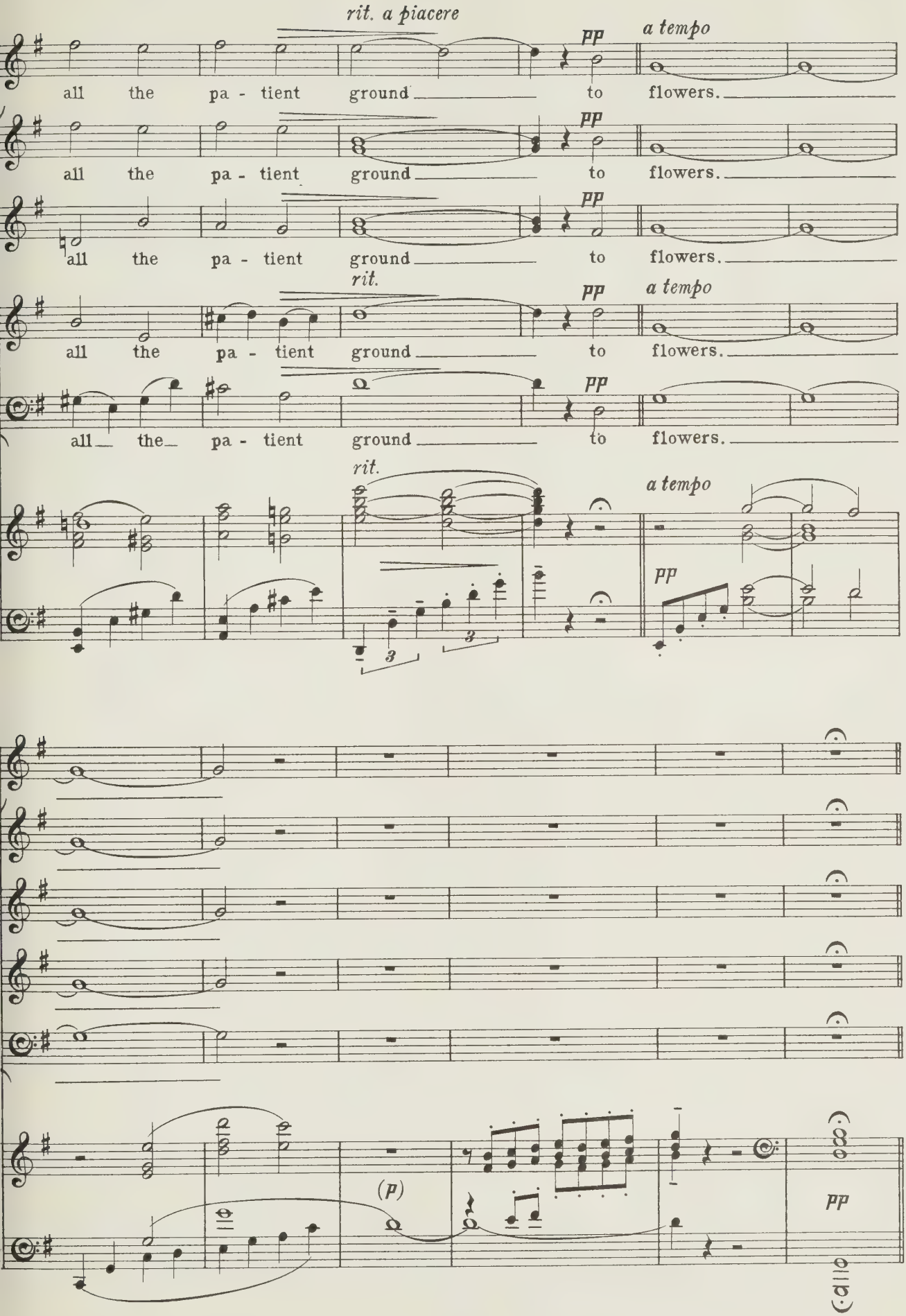
birth Gives life and

birth Gives life and lus - - tre,


mf cresc.
life
cresc.
pub - - lic mirth To
cresc.
pub - - lic mirth, gives mirth To
cresc.
mirth, gives mirth
cresc.
pub - - lic mirth, gives mirth To
cresc.
and mirth.
f
Heaven and to the un - - der - earth.
f
Heaven and to the un - - - der-earth.
f
To Heaven and to the un - der-earth.
f
Heaven and to the un - - - der-earth.
f

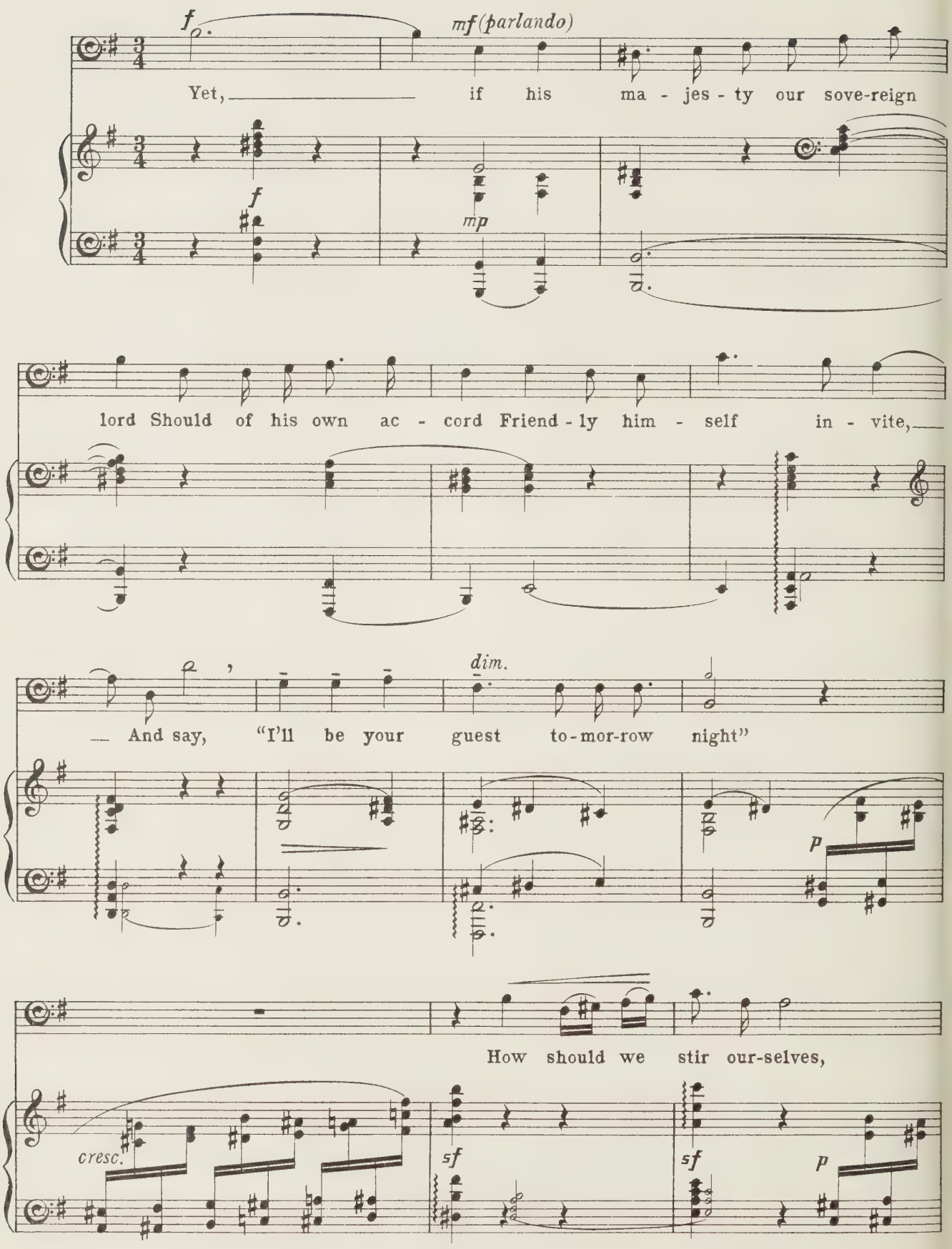

39
39
ff
p
cresc.
f
40
f
We see Him come, we know Him
a piacere
p dim.
f
We see Him come, we know Him
dim.
f
We see Him come, we
dim.
pp
f
We see Him come, we know Him
f
come, we
40
We see Him come, we know Him
dim.
p

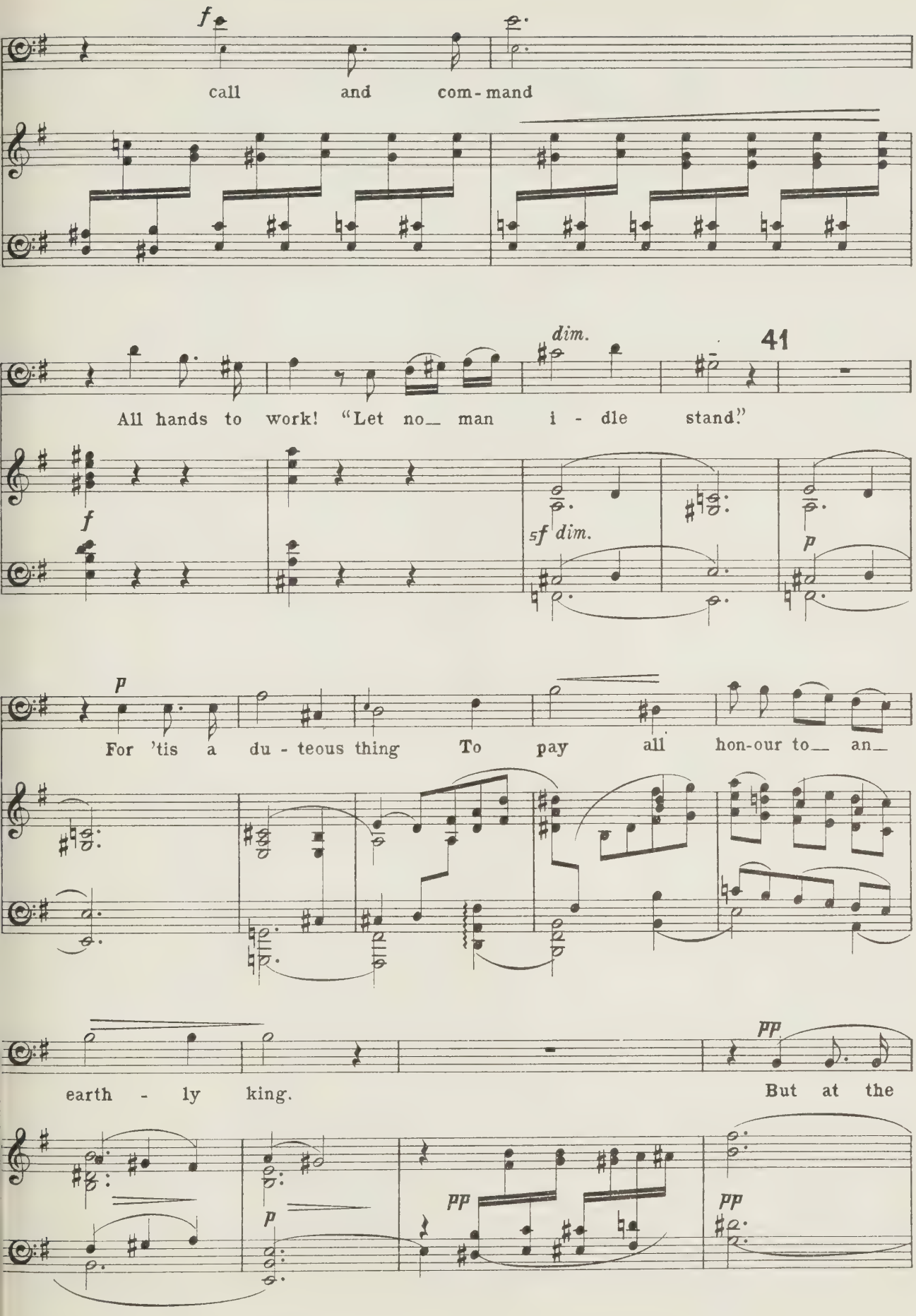

a tempo
con felicita e forte
ours, Who with His sun - shine and His
pp
poco cresc.
ours, Who with His sun - shine, with His
poco cresc.
know Him ours, Who with His
a tempo
pp
poco cresc.
ours, Who with His sun -
know Him,
pp
pp
ours, Who with His sun - shine and His
a tempo
pp
showers, His sun - shine and His showers, Turns
sun - shine and His showers, Turns all the
sun - shine, with His sun - shine and His showers, Turns
- - shine, with His sun - shine and His showers, Turns
poco cresc.
showers, His sun - - shine and His showers, Turns

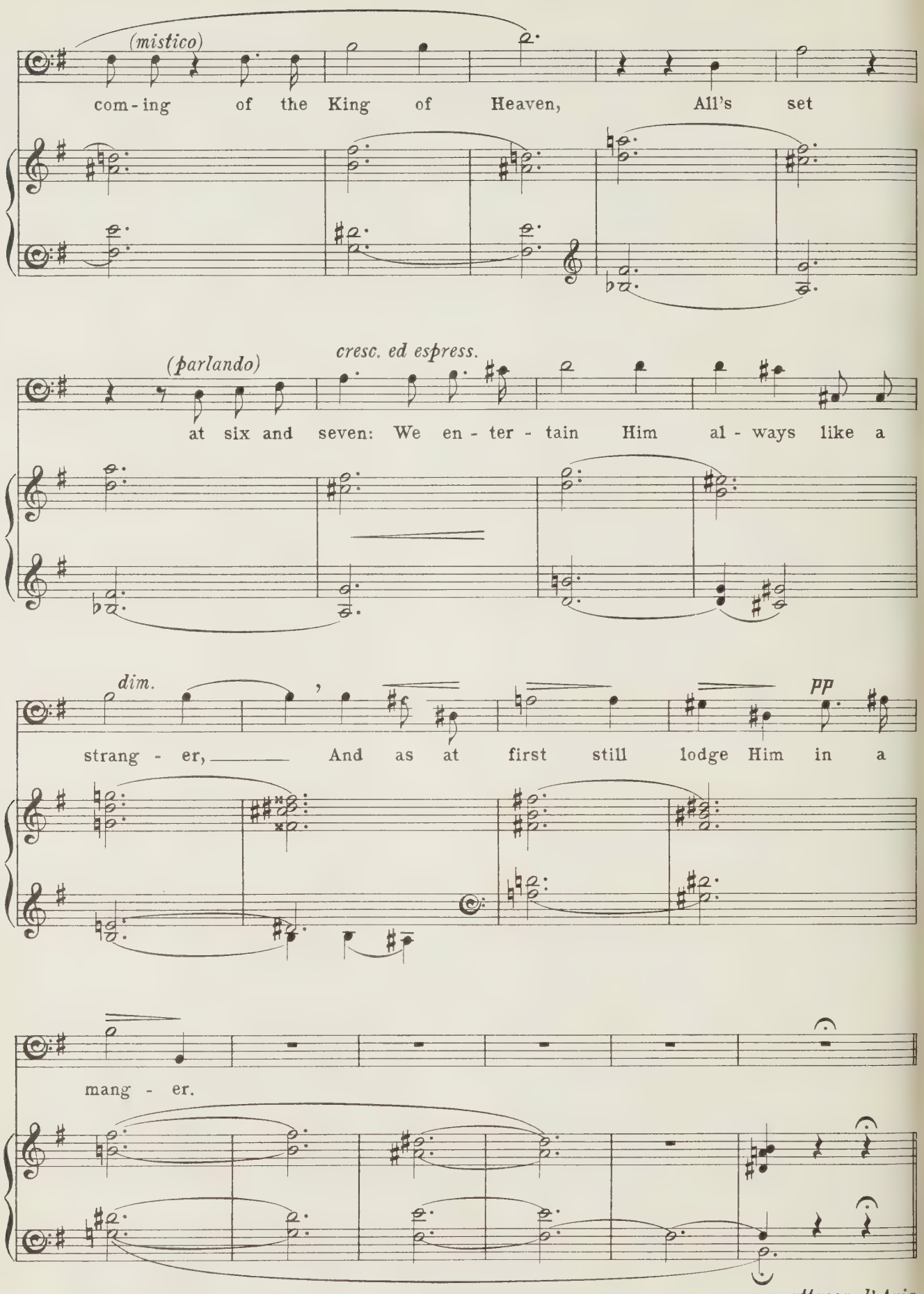

rit. a piacere
pp
a tempo
all the pa - tient ground to flowers.
all the pa - tient ground to flowers.
all the pa - tient ground to flowers.
rit.
all the pa - tient ground to flowers.
all the pa - tient ground to flowers.
rit.
a tempo
pp
(p)
pp

No. 8. A ROYAL GUEST.

(Bass Recitative.)

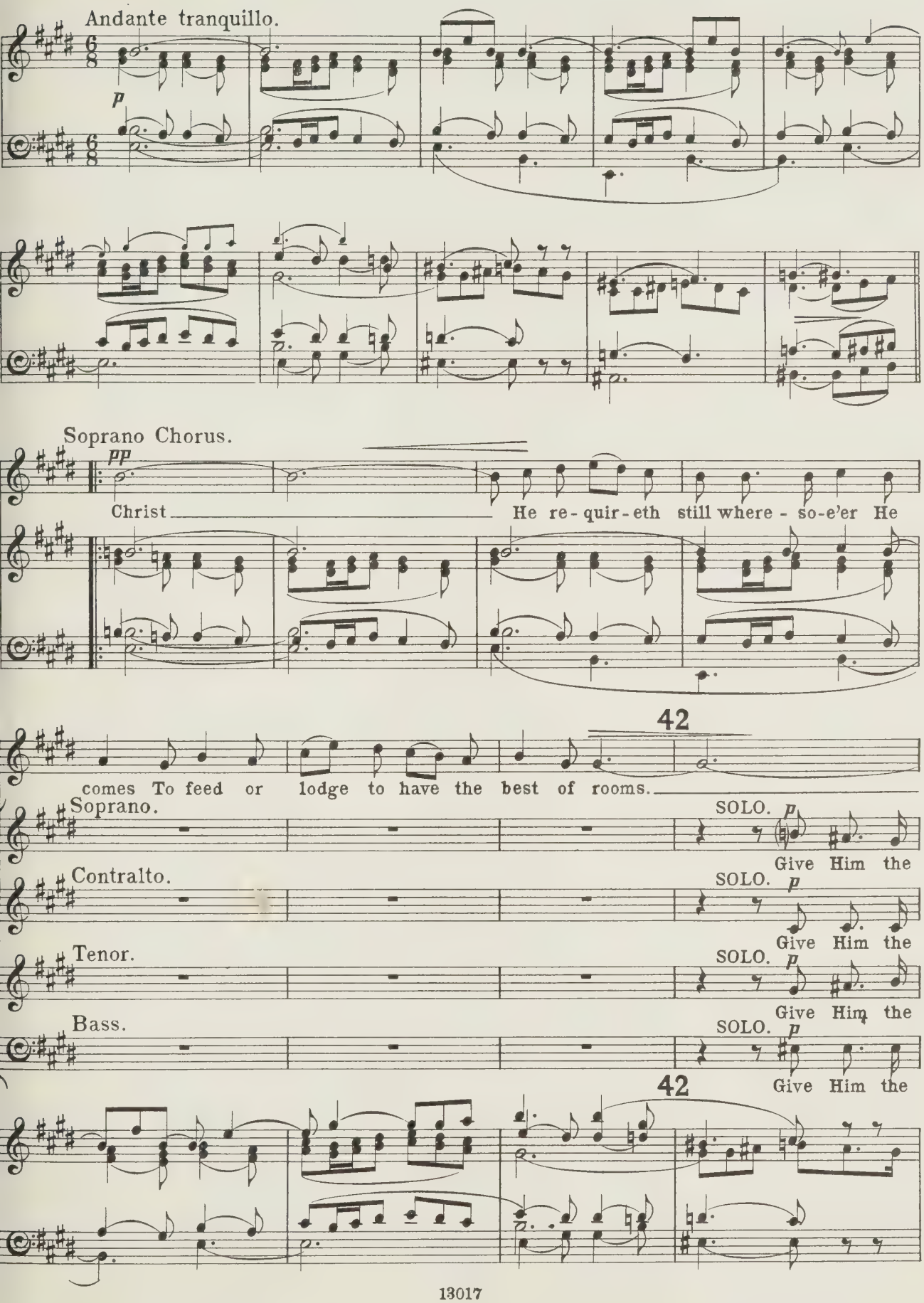



f
call and com-mand
dim.
41
All hands to work! "Let no_ man i - dle stand."
f
sf dim.
p
p
For 'tis a du - teous thing To pay all hon-our to_ an_
pp
earth - ly king. But at the
p
pp
pp


(mistico)
com - ing of the King of Heaven, All's set
(parlando)
cresc. ed espress.
at six and seven: We en - ter - tain Him al - ways like a
dim.
pp
strang - er, And as at first still lodge Him in a
mang - er.
attacca l'Aria

No. 9. CHRIST'S PART.

(Choral Aria and Solo Quartet.)



still where-so-e'er He

cresc.

choice, grant Him the no-bler part,

cresc.

choice, grant Him the no - bler part,

cresc.

choice, grant Him the no-bler part of all the house, grant

cresc.

choice, grant Him the no-bler part of all the house,

mp

comes, where-so-e'er He comes to have the best of

f dim.

grant Him the no-bler part of all the house;

f dim.

grant Him the no - bler part of all the house;

f dim.

Him the no-bler part, the no - bler part of all the house;

f dim.

grant Him the no-bler part of all the house;

f dim.

43

1. 2.

rooms. Christ

p pp

the best of all's the heart,

p pp (ppp) (ppp)

the best of all's the heart,

p pp

the best of all's the heart,

p pp

the best of all's the heart,

43

1. 2.

pp

He re-quir-eth still where-so-e'er He comes, to have the best,

mp

the heart,

cresc.

Still where-so-e'er He comes, He re-quir-eth

the heart.

p

the best of all's the heart.

p *ppp*

the best of all's the heart.

p

the best of all's the heart.

p *cresc.*

44

still To have the best of rooms,

f

Give Him the choice, Grant Him the no - bler

f

Give Him the choice, Grant Him the no - bler

f

Give Him the choice, Grant Him the no - bler

f

Give Him the choice, Grant Him the no - bler

44

f

f (*sempre forte*)

Christ He re-quir-eth still where-so-e'er He comes to have the

part; grant Him the no-bler part of all the

f

part of all the house, the no- - - - bler

part of all the house, grant Him the no-bler part of all the

f

part of all the house, grant Him the no-bler part, the no-bler

mf *f*

45

dim. (*pp*)

best of all

dim. *p* *pp*

house; the best of all, the best of

dim. *p* *pp*

part; the best of all, the best of

dim. *p* *pp*

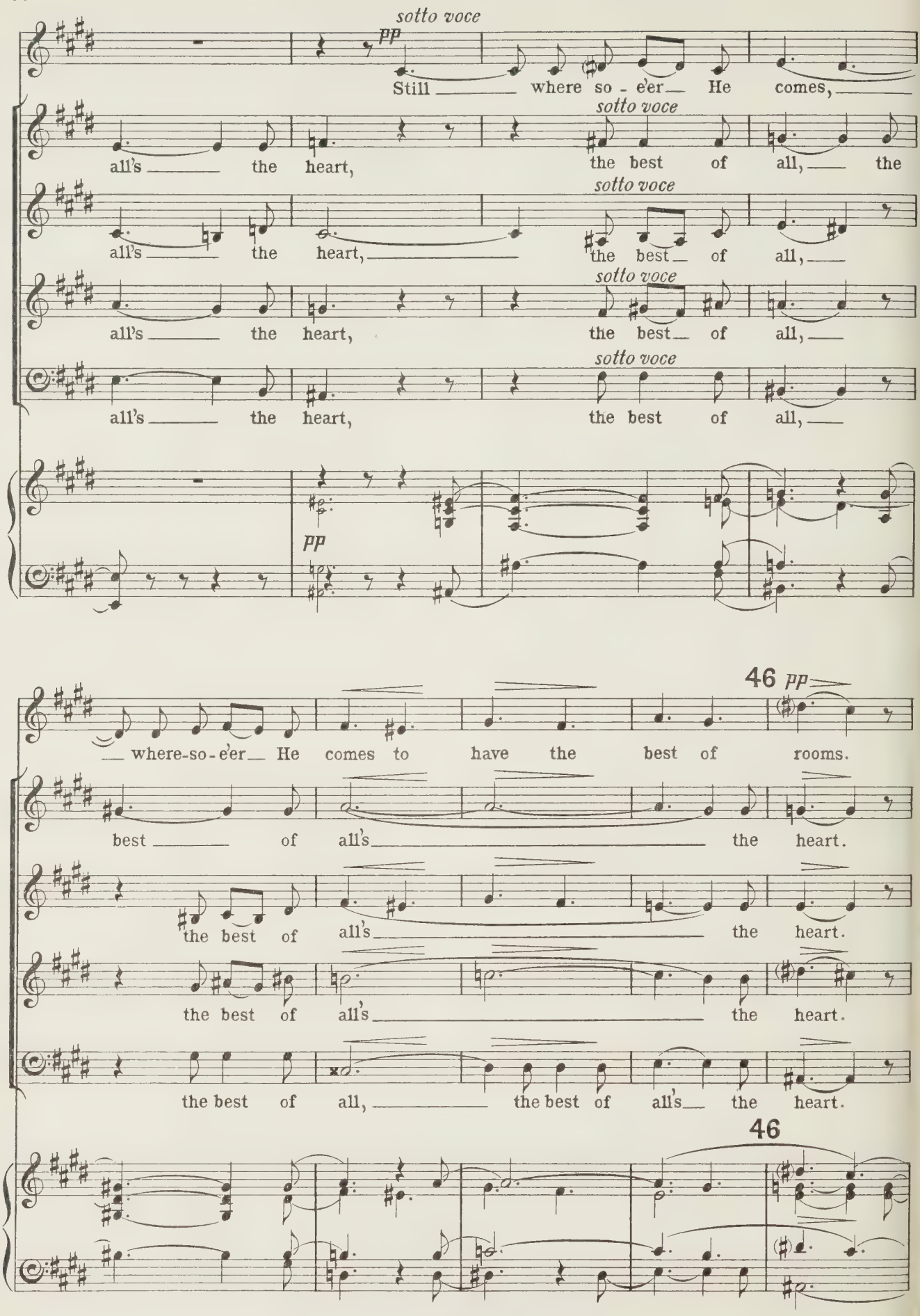
house; the best of all, the best of

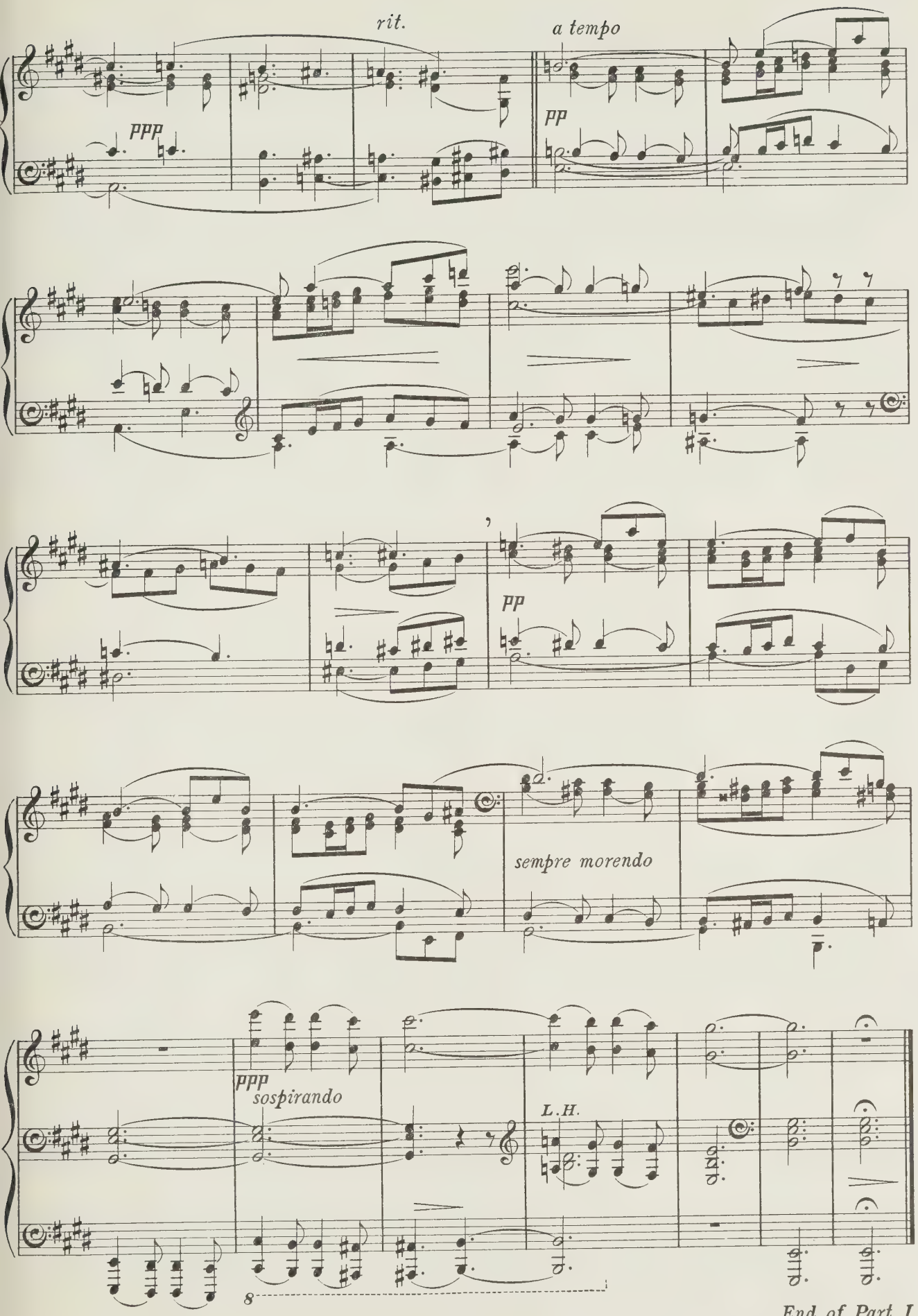
dim. *p* *pp*

part of all the house; the best of all, the best of

45

dim. *pp* *pp*


sotto voce
pp
Still where so - e'er He comes,
all's the heart, the best of all, the
all's the heart, the best of all,
all's the heart, the best of all,
all's the heart, the best of all,
pp
46 pp
where-so-e'er He comes to have the best of rooms.
best of all's the heart.
the best of all's the heart.
the best of all's the heart.
the best of all, the best of all's the heart.
46

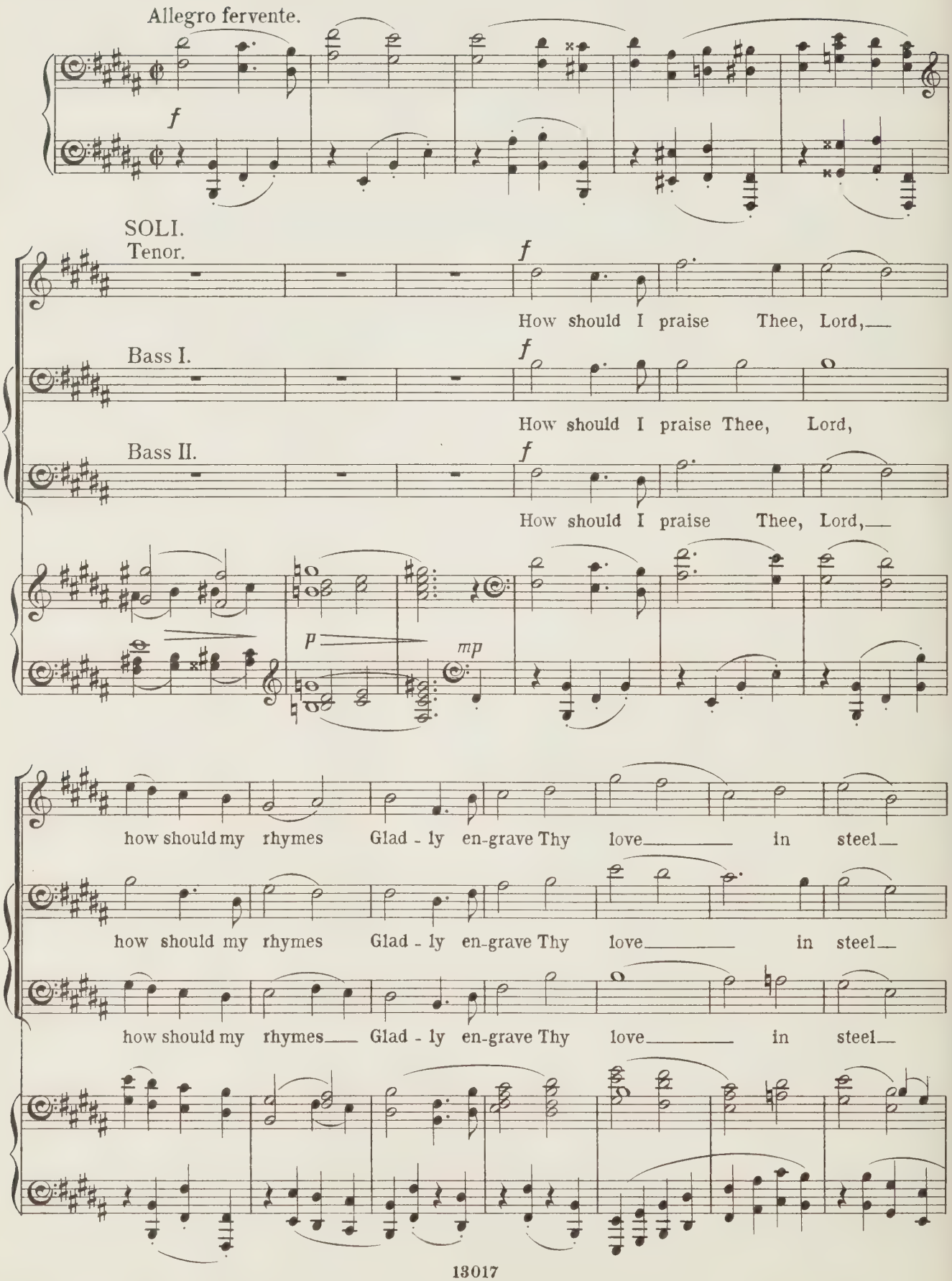


End of Part I.

PART II.

№ 10. HOW SHOULD I PRAISE THEE.

(TRIO. Tenor and two Basses and Men's Chorus.)



If what my soul doth feel some - times My

If, if what my soul doth feel some - times

If, if what my soul doth feel some - times

cresc.

47

soul might e - - - - - ver feel!

cresc.

My soul might e - ver feel!

cresc.

My soul might e - - - ver feel!

CORO.

Tenor.

f

How should I praise Thee,

Bass I.

f

How should I praise Thee,

Bass II.

f

How should I praise Thee,

47

cresc.

f

Lord, how should my rhymes Glad - ly en-grave Thy love

Lord, how should my rhymes Glad - ly en-grave Thy love

Lord, how should my rhymes Glad - ly en-grave Thy love

mf cresc.

in steel If what my soul doth feel some- feel some -

mf cresc.

in steel If what my soul doth feel, doth

mf cresc.

in steel If what my soul doth

mf cresc.

- times,

- times, My soul might e - ver, e - - ver

feel some - times, My soul might e - ver

feel some - times, My soul might e - - - ver

48

SOLI. *f*

feel! Al - though there were some for - ty

f

feel! Al - though there were some for - ty

f

feel! Al - though there were some for - ty

48

mp

mf

CORO. *f*

SOLI.

heavens, or more, some for - - ty heavens or more, Some-times I peer a -

f

heavens, or more, some for - - ty heavens or more, Some-times I peer a -

f

heavens, or more, some for - - ty heavens or more, Some-times I peer a -

mp

G

CORO.

p

- bove them all, A - bove them all:

mf SOLI.

Some-times I

p

- bove them all, A - bove them all:

mf

Some-times I

p

- bove them all, A - bove them all:

mf

Some-times I

p

49

p

hard - ly reach a score,

Some-times

p

hard - ly reach a score,

Some-times

p

hard - ly reach a score,

Some-times

CORO.

pp

Some - times,

pp

some-

49

p

rit. *p*

to hell I fall.

p

to hell I fall.

p

to hell I fall.

rit. *pp*

Yet

pp

- times to hell I fall.

pp

Yet

rit.

pp *pp*

Meno mosso. *p* *cresc.*

Yet take Thy way; Thy way is best:

mp

for sure Thy way is best:

p *mf*

Yet take Thy way: Stretch or con-

Meno mosso.

Meno mosso.

pp

mf

Stretch or con - tract me, Thy poor debtor;

mf

Stretch or con - tract me, Thy poor debtor;

mf

- tract me, Thy poor debtor; This is but tu - ning of my

p

This is but tu - ning of my

p

This is but tu - ning of my

p

mf *cresc.*

This is but tu - ning of my breast, To make the

mf *cresc.*

This is but tu - ning of my breast, To make the

cresc.

breast, but tu - ning of my breast, To

mp *cresc.*

This is but tu - ning of my breast, To make the

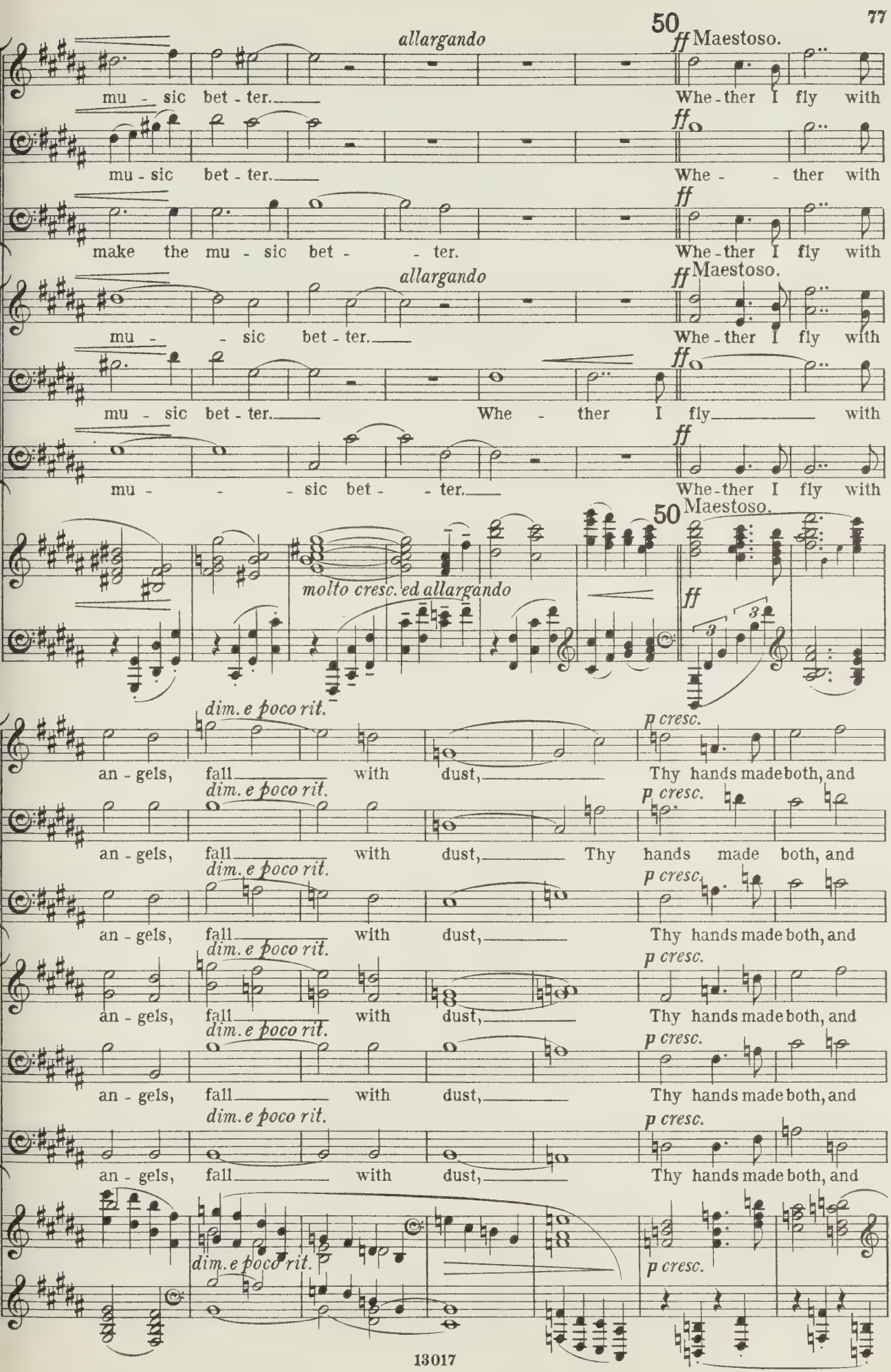
mp *cresc.*

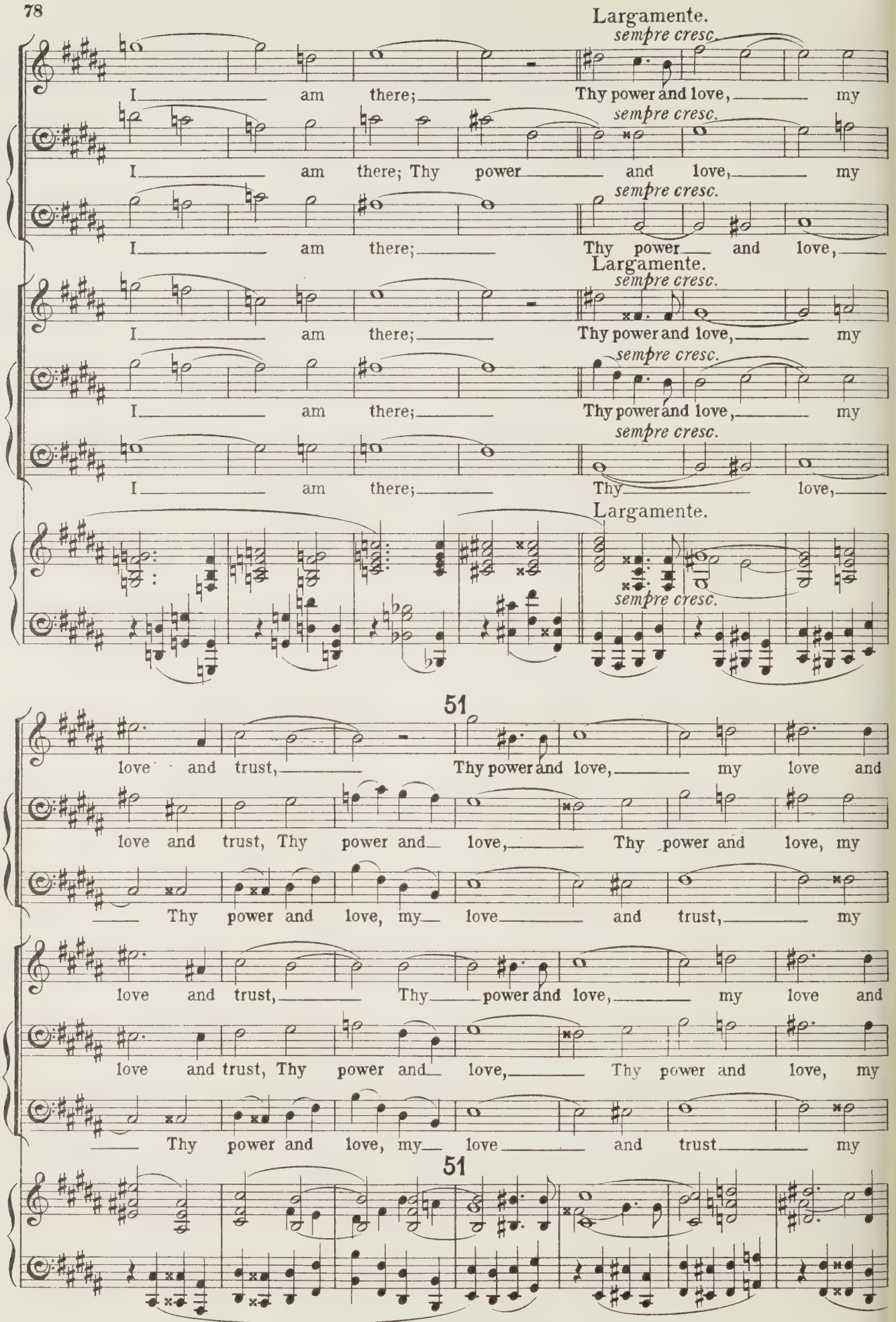
breast, is but tu - ning of my breast, To make the

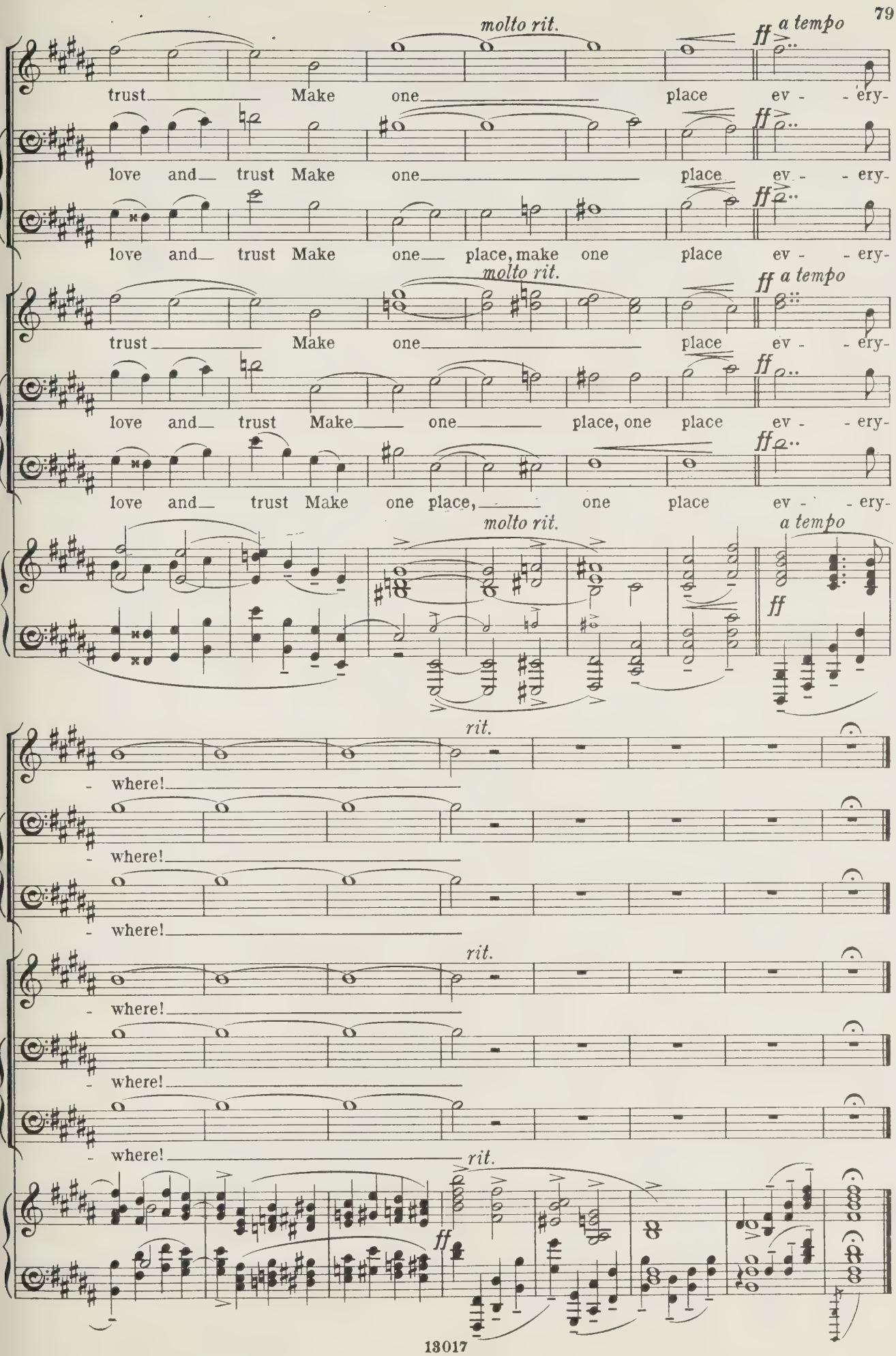
mp *cresc.*

breast, is but tu - ning of my breast, To make the

cresc.

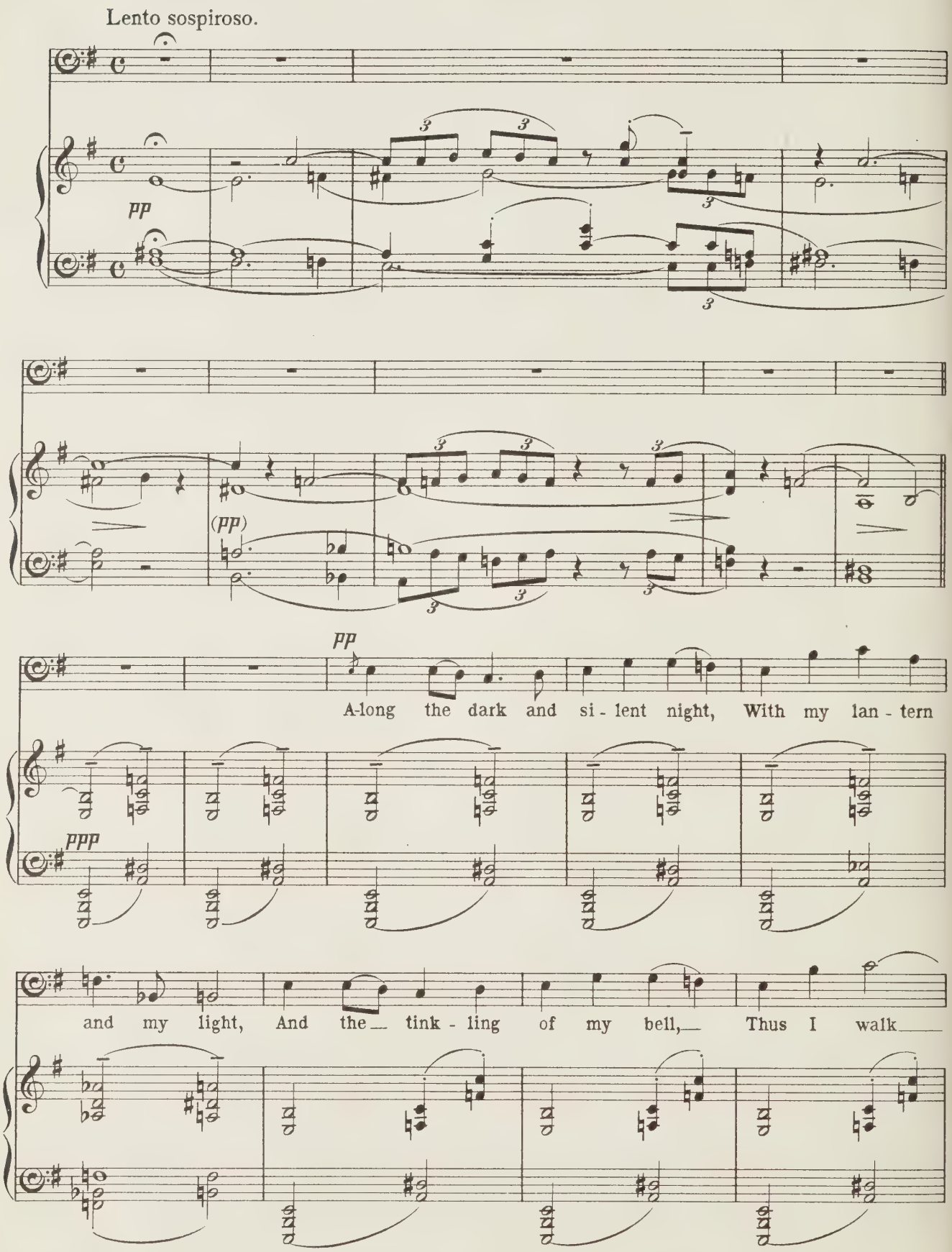

allargando
50
ff Maestoso.
mu - sic bet - ter.
Whe - ther I fly with
mu - sic bet - ter.
Whe - ther with
make the mu - sic bet - ter.
Whe - ther I fly with
allargando
ff Maestoso.
mu - sic bet - ter.
Whe - ther I fly with
mu - sic bet - ter.
Whe - ther I fly with
mu - sic bet - ter.
Whe - ther I fly with
50 Maestoso.
molto cresc. ed allargando
ff
dim. e poco rit.
p cresc.
an - gels, fall with dust,
Thy hands made both, and
an - gels, fall with dust,
Thy hands made both, and
an - gels, fall with dust,
Thy hands made both, and
an - gels, fall with dust,
Thy hands made both, and
an - gels, fall with dust,
Thy hands made both, and
an - gels, fall with dust,
Thy hands made both, and
dim. e poco rit.
p cresc.


Largamente.
sempre cresc.
I am there; Thy power and love, my
I am there; Thy power and love, my
I am there; Thy power and love,
Largamente.
sempre cresc.
I am there; Thy power and love, my
I am there; Thy power and love, my
I am there; Thy love,
Largamente.
sempre cresc.
51
love and trust, Thy power and love, my love and
love and trust, Thy power and love, Thy power and love, my
Thy power and love, my love and trust, my
love and trust, Thy power and love, my love and
love and trust, Thy power and love, Thy power and love, my
Thy power and love, my love and trust my
51


molto rit.
ff a tempo
trust Make one place ev - ery-
love and trust Make one place ev - ery-
love and trust Make one place, make one place ev - ery-
molto rit.
ff a tempo
trust Make one place ev - ery-
love and trust Make one place, one place ev - ery-
love and trust Make one place, one place ev - ery-
molto rit.
a tempo
ff
rit.
where!
where!
where!
rit.
where!
where!
where!
rit.
ff

№ 11. THE BELLMAN.

(Solo Bass.)



52

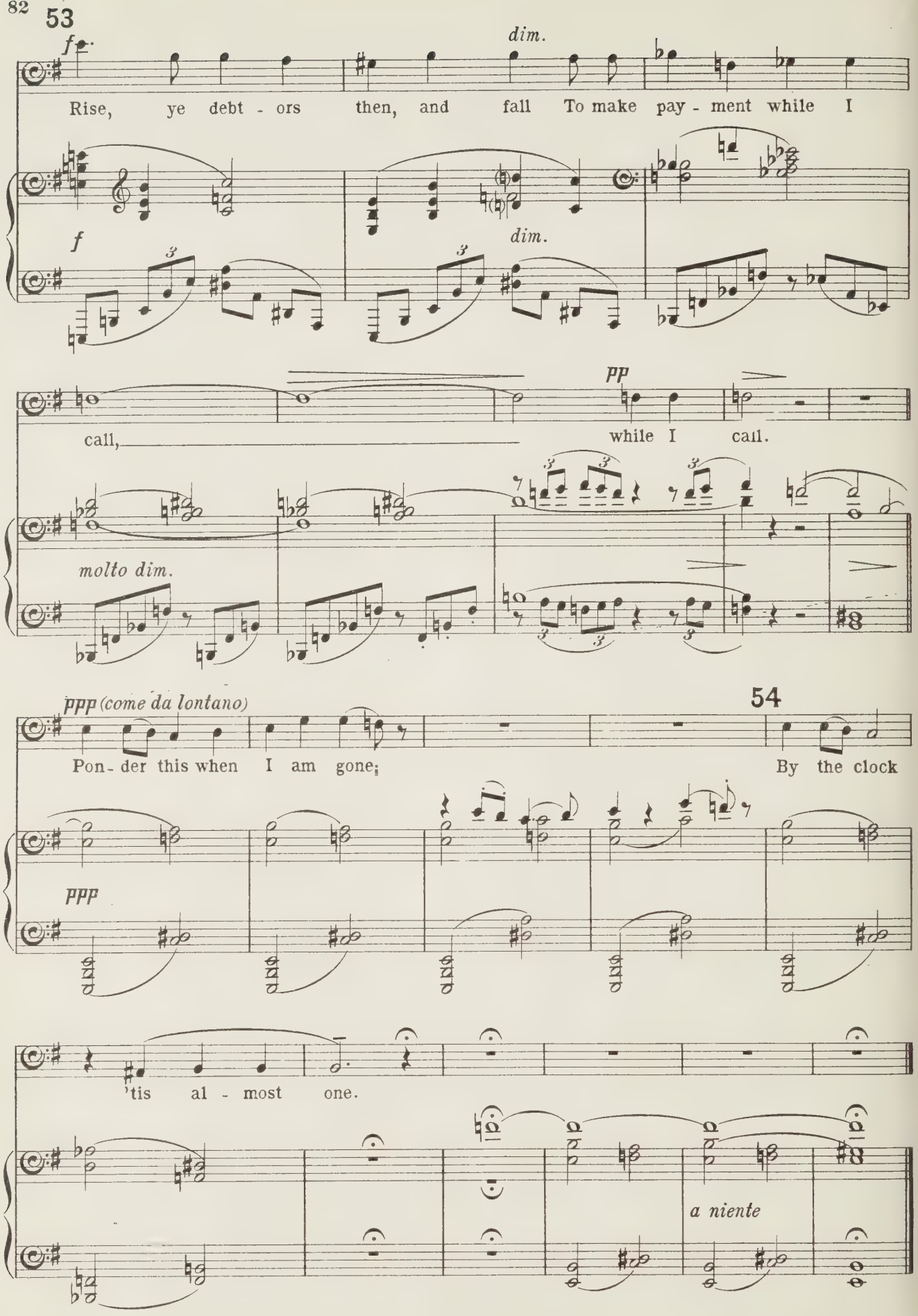
— and this I tell: Death and dread - ful - ness call on —

To the gen - 'ral ses - - sion; To whose dis - mal bar we there —

All ac - counts — must come to clear:

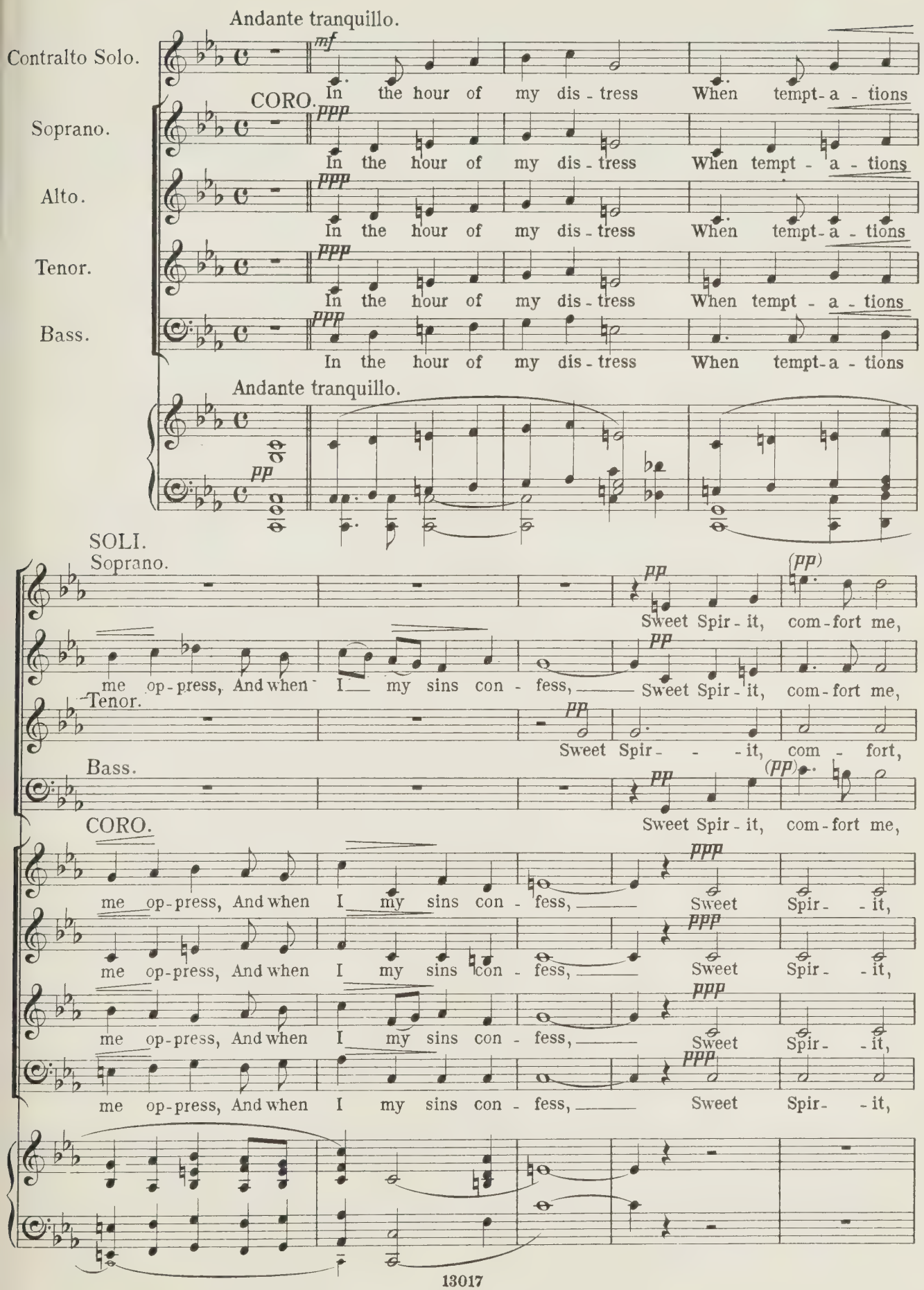
f *p*

Scores of sins we've made here man - y, Wiped out few (God knows) if an - y.


53
f
dim.
Rise, ye debt - ors then, and fall To make pay - ment while I
f
dim.
pp
call,
while I call.
molto dim.
ppp (come da lontano)
54
Pon - der this when I am gone;
By the clock
ppp
'tis al - most one.
a niente

№ 12. LITANY: TO THE HOLY SPIRIT.

(Quartet and Chorus)



com-fort me!

com-fort me!

mf

When the house doth sigh and weep,

com-fort me!

com-fort me!

com - - fort me!

ppp

When the house doth sigh and weep,

com - - fort me!

ppp

When the house doth sigh and weep,

com - - fort me!

ppp

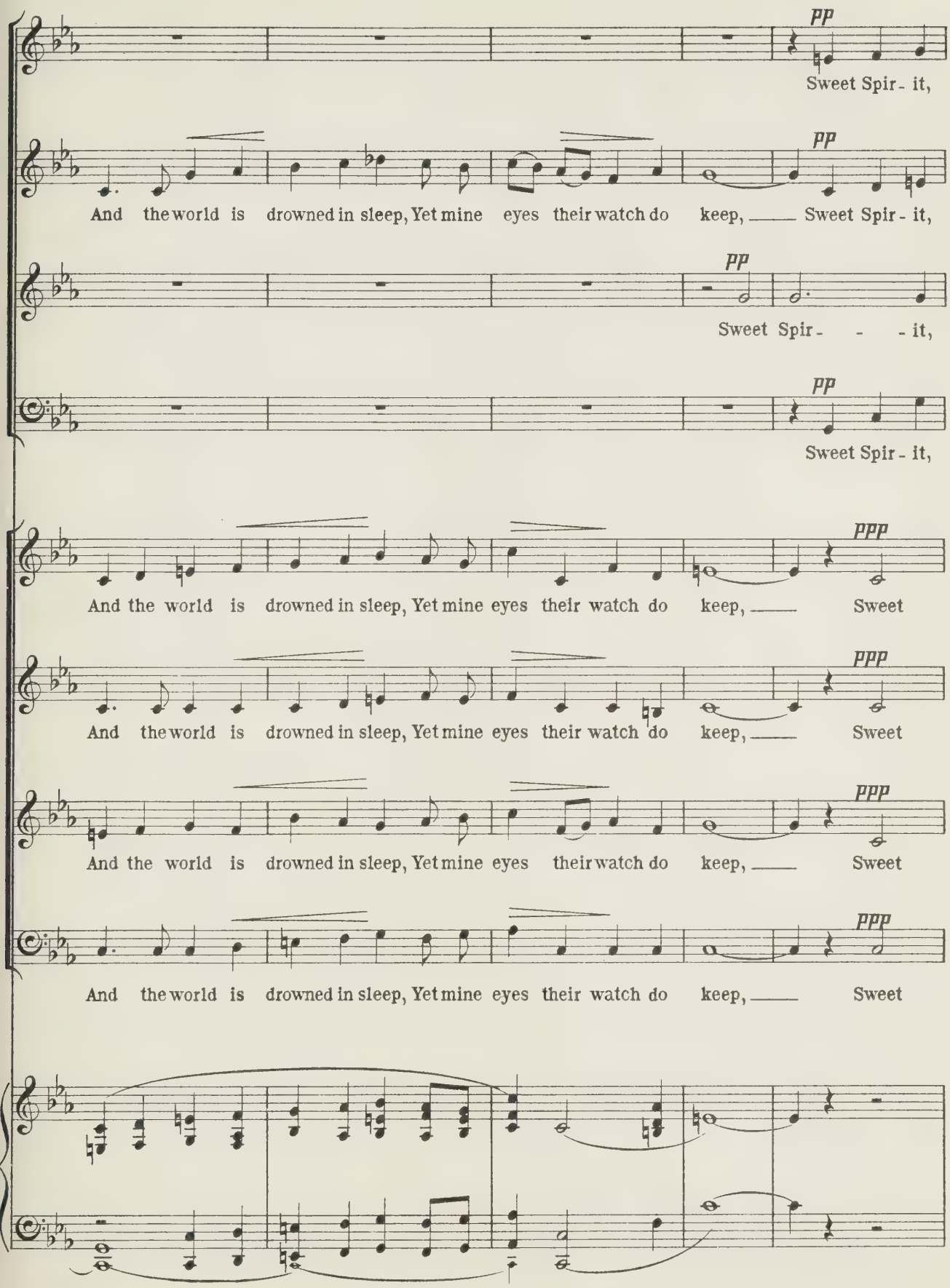
When the house doth sigh and weep,

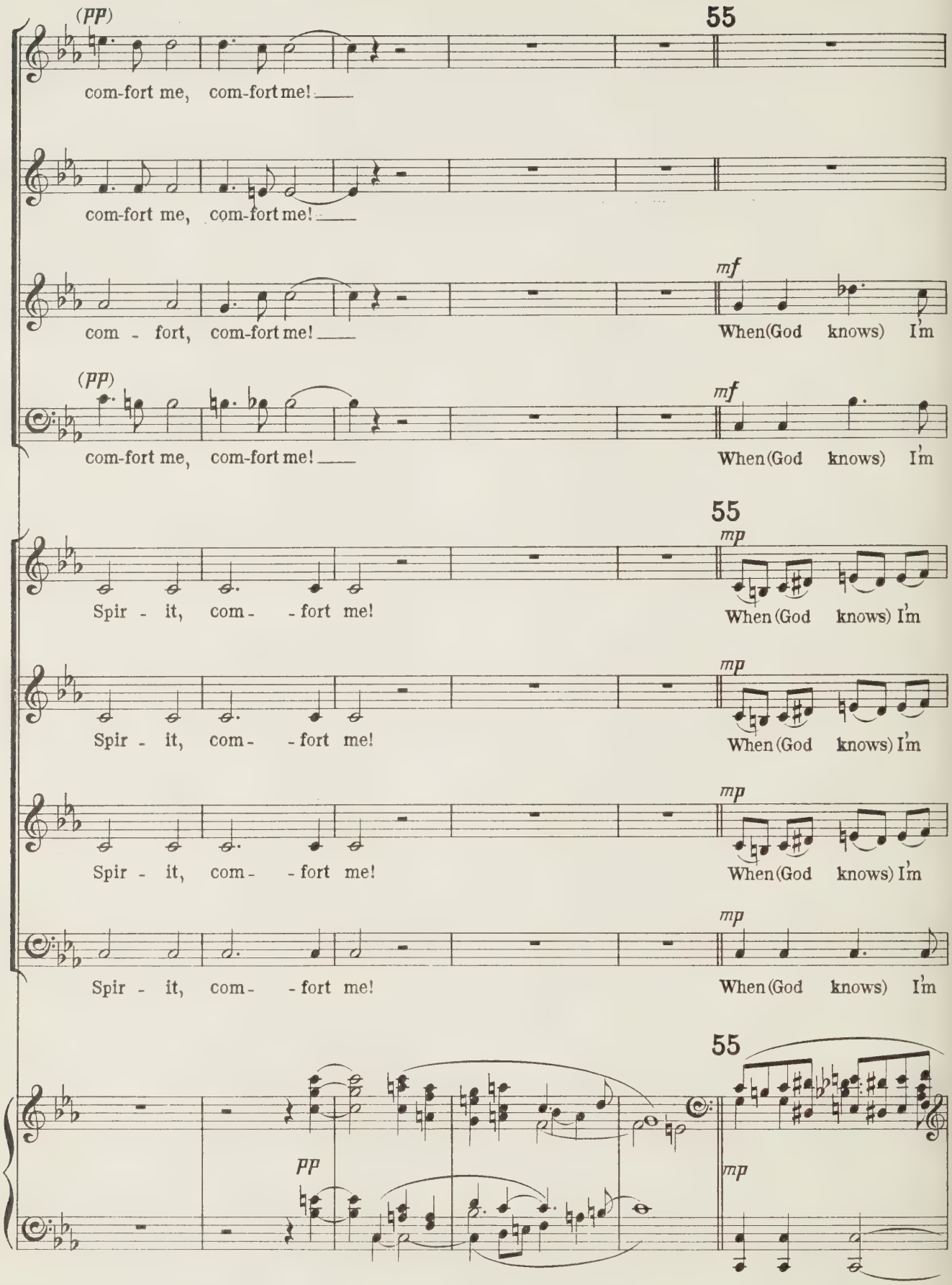
com - - fort me!

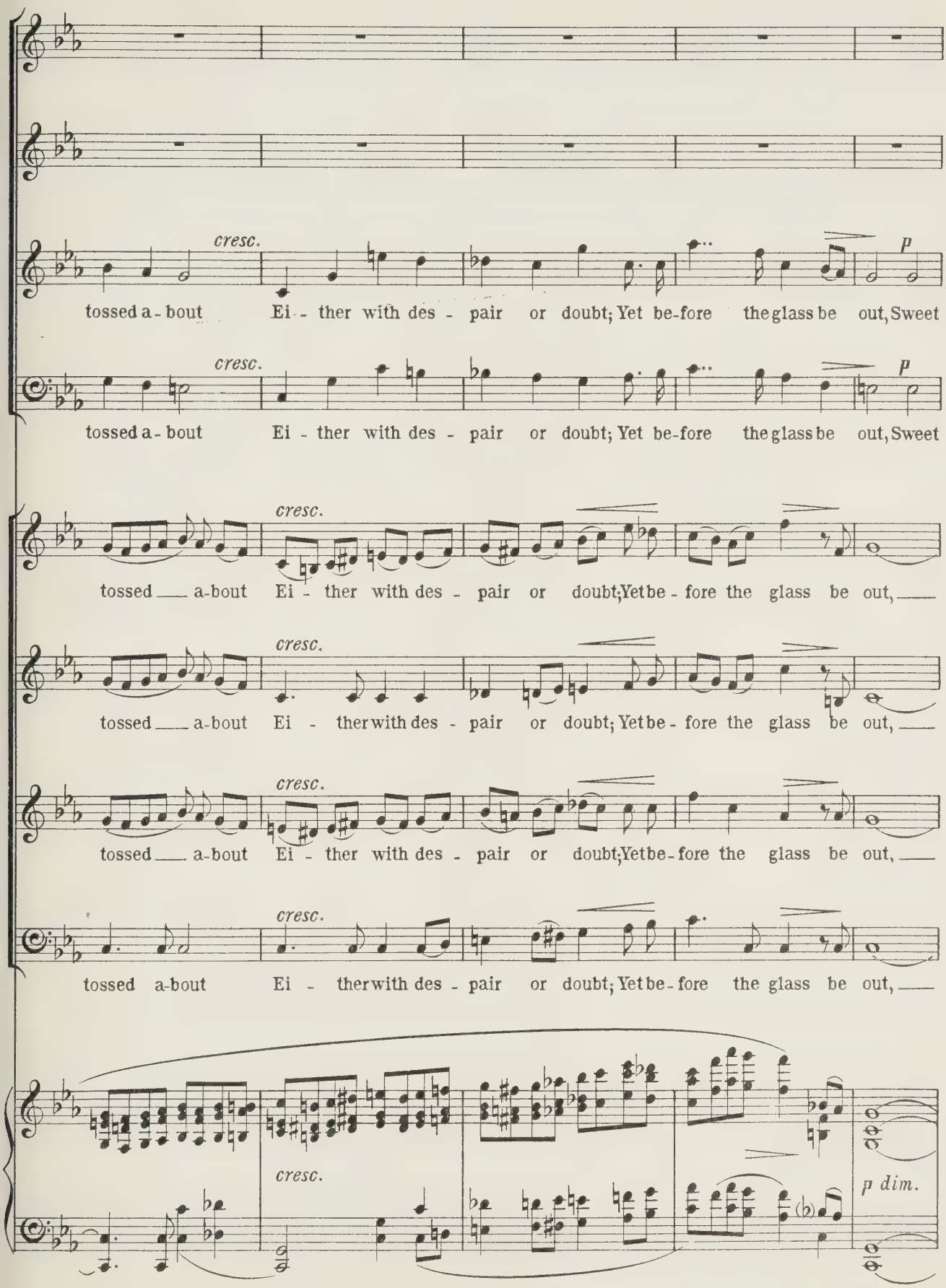
ppp

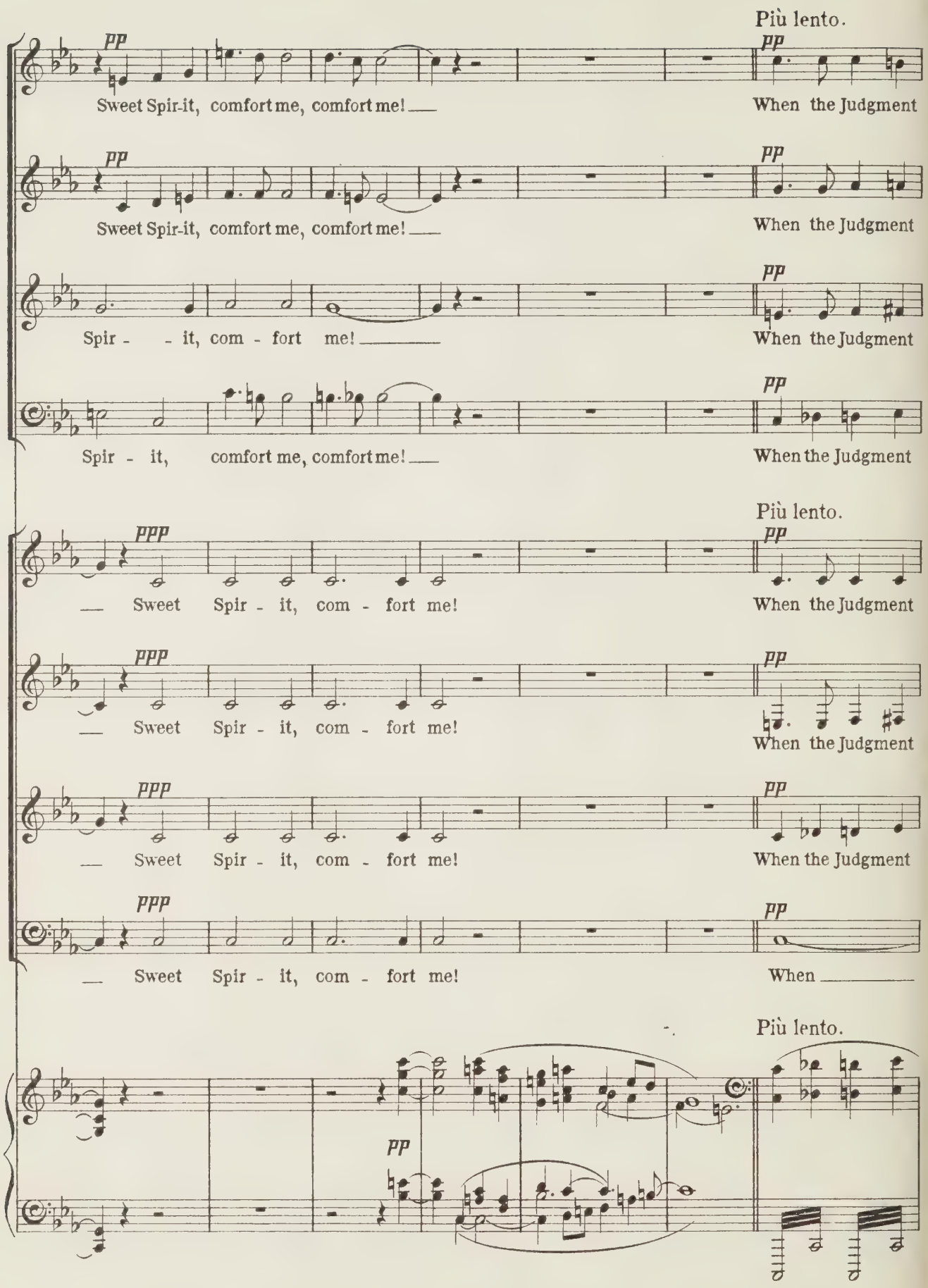
When the house doth sigh and weep,

pp — *dolcissimo*


pp
Sweet Spir - it,
And the world is drowned in sleep, Yet mine eyes their watch do keep, Sweet Spir - it,
pp
Sweet Spir - - - it,
pp
Sweet Spir - it,
ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, Sweet
ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, Sweet
ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, Sweet
ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, Sweet


(pp)
55
com-fort me, com-fort me!
com-fort me, com-fort me!
com - fort, com-fort me!
mf
When (God knows) I'm
(pp)
com-fort me, com-fort me!
mf
When (God knows) I'm
55
mp
Spir - it, com - - fort me!
When (God knows) I'm
mp
Spir - it, com - - fort me!
When (God knows) I'm
mp
Spir - it, com - - fort me!
When (God knows) I'm
mp
Spir - it, com - - fort me!
When (God knows) I'm
55
pp
mp


cresc.
p
tossed a - bout Ei - ther with des - pair or doubt; Yet be-fore the glass be out, Sweet
cresc.
p
tossed a - bout Ei - ther with des - pair or doubt; Yet be-fore the glass be out, Sweet
cresc.
tossed a-bout Ei - ther with des - pair or doubt; Yet be - fore the glass be out,
cresc.
tossed a-bout Ei - ther with des - pair or doubt; Yet be - fore the glass be out,
cresc.
tossed a-bout Ei - ther with des - pair or doubt; Yet be - fore the glass be out,
cresc.
tossed a-bout Ei - ther with des - pair or doubt; Yet be - fore the glass be out,
cresc.
p dim.


Più lento.
pp
Sweet Spir-it, comfort me, comfort me!
When the Judgment
Sweet Spir-it, comfort me, comfort me!
When the Judgment
Spir - it, com - fort me!
When the Judgment
Spir - it, comfort me, comfort me!
When the Judgment
Più lento.
ppp
Sweet Spir - it, com - fort me!
When the Judgment
Sweet Spir - it, com - fort me!
When the Judgment
Sweet Spir - it, com - fort me!
When the Judgment
Sweet Spir - it, com - fort me!
When
Più lento.

cresc.

is re - vealed, And that op - ened which was sealed, When to Thee I have ap-

cresc.

is re - vealed, And that op - ened which was sealed, When to Thee I

cresc.

is re - vealed, And that op - ened which was sealed, When to Thee, to Thee I

cresc.

is re - vealed, And that op - ened which was sealed, When to Thee I ___

cresc.

is re - vealed, And that op - ened which was sealed, When to Thee, to

cresc.

is re - vealed, And that op-ened which was ___ sealed, When to

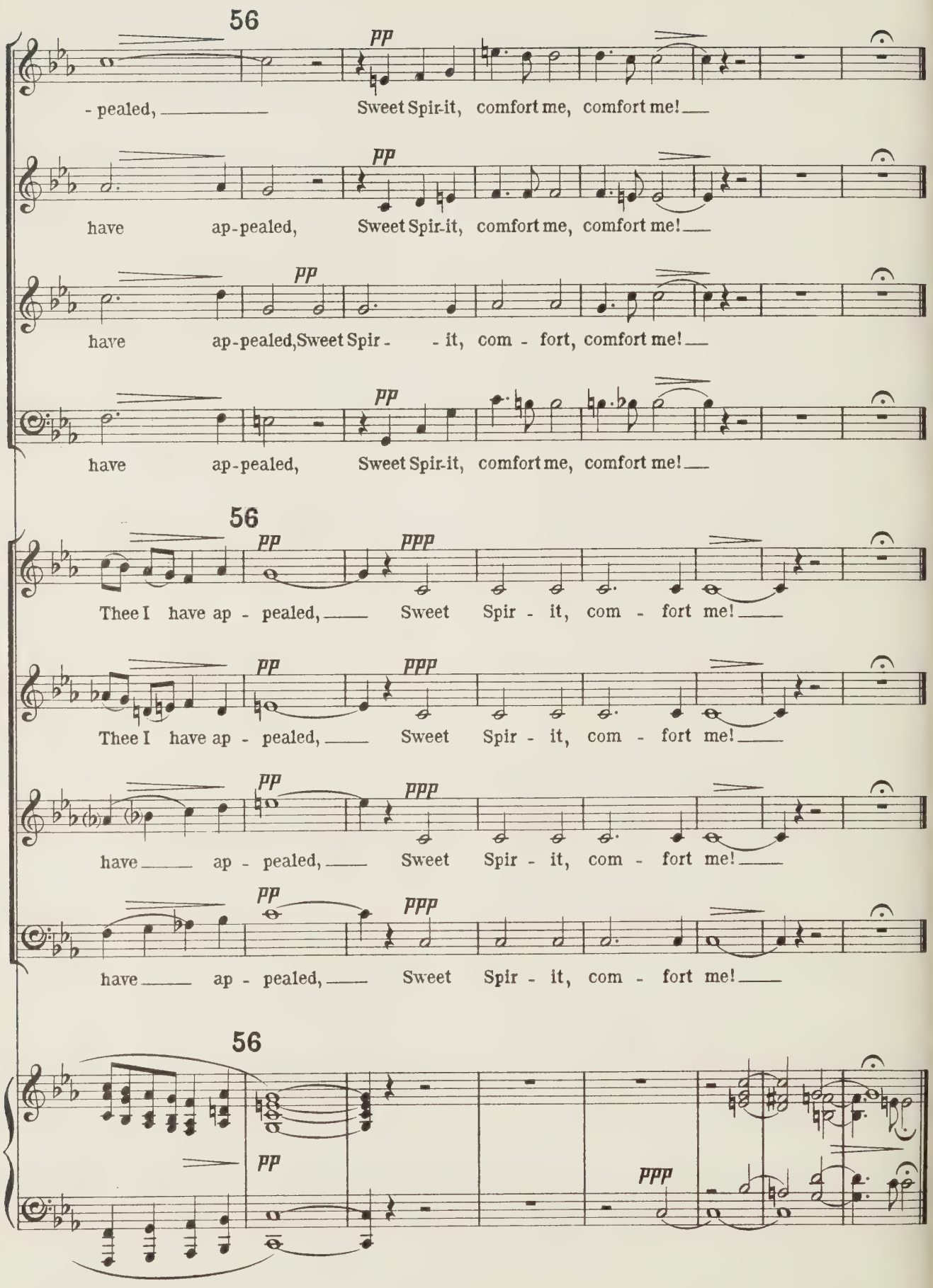
cresc.

is re - vealed, And that op - ened which was sealed, When to Thee, to Thee I

cresc.

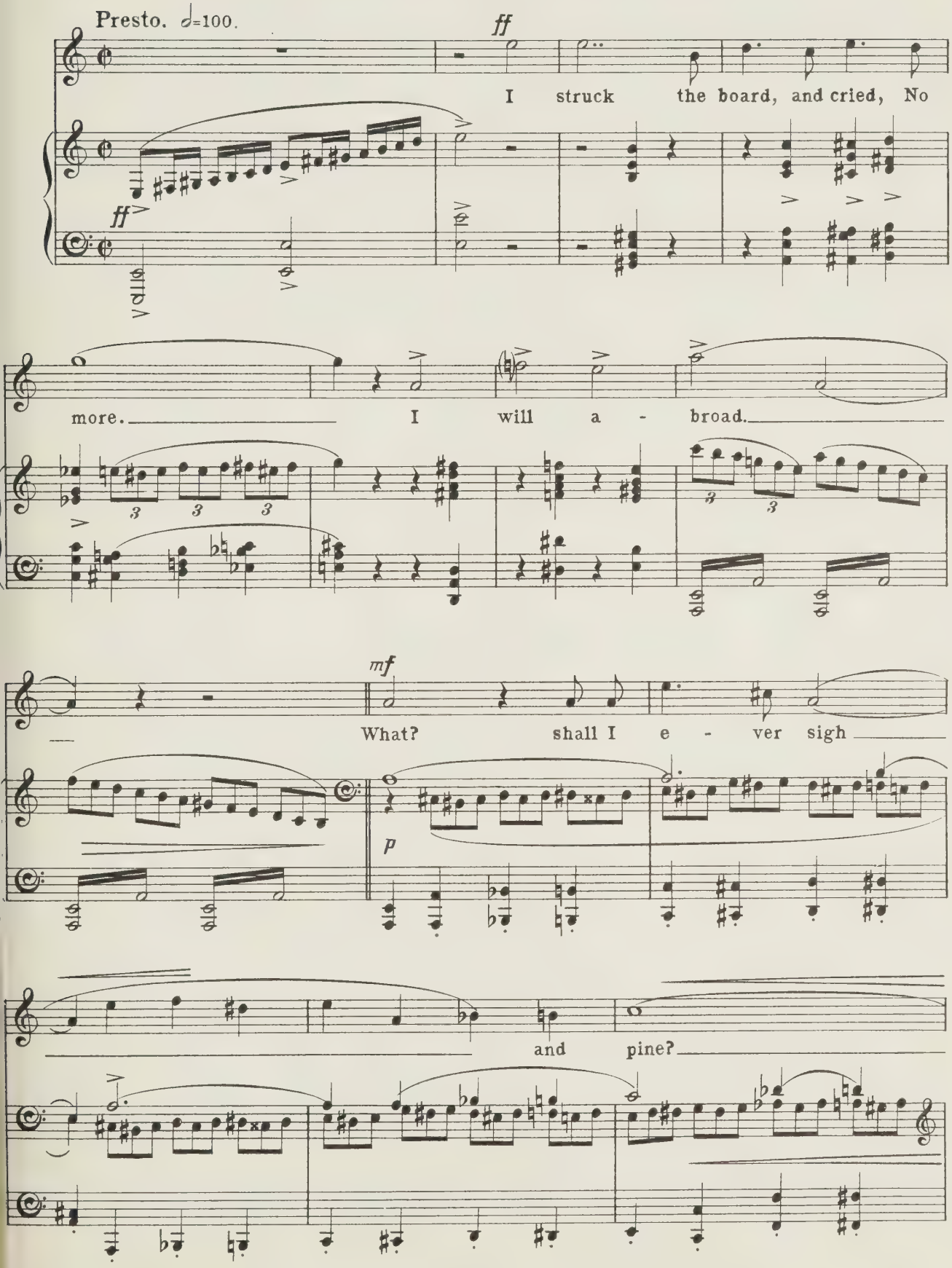
___ the Judg - - ment is re-vealed, When to Thee I ___

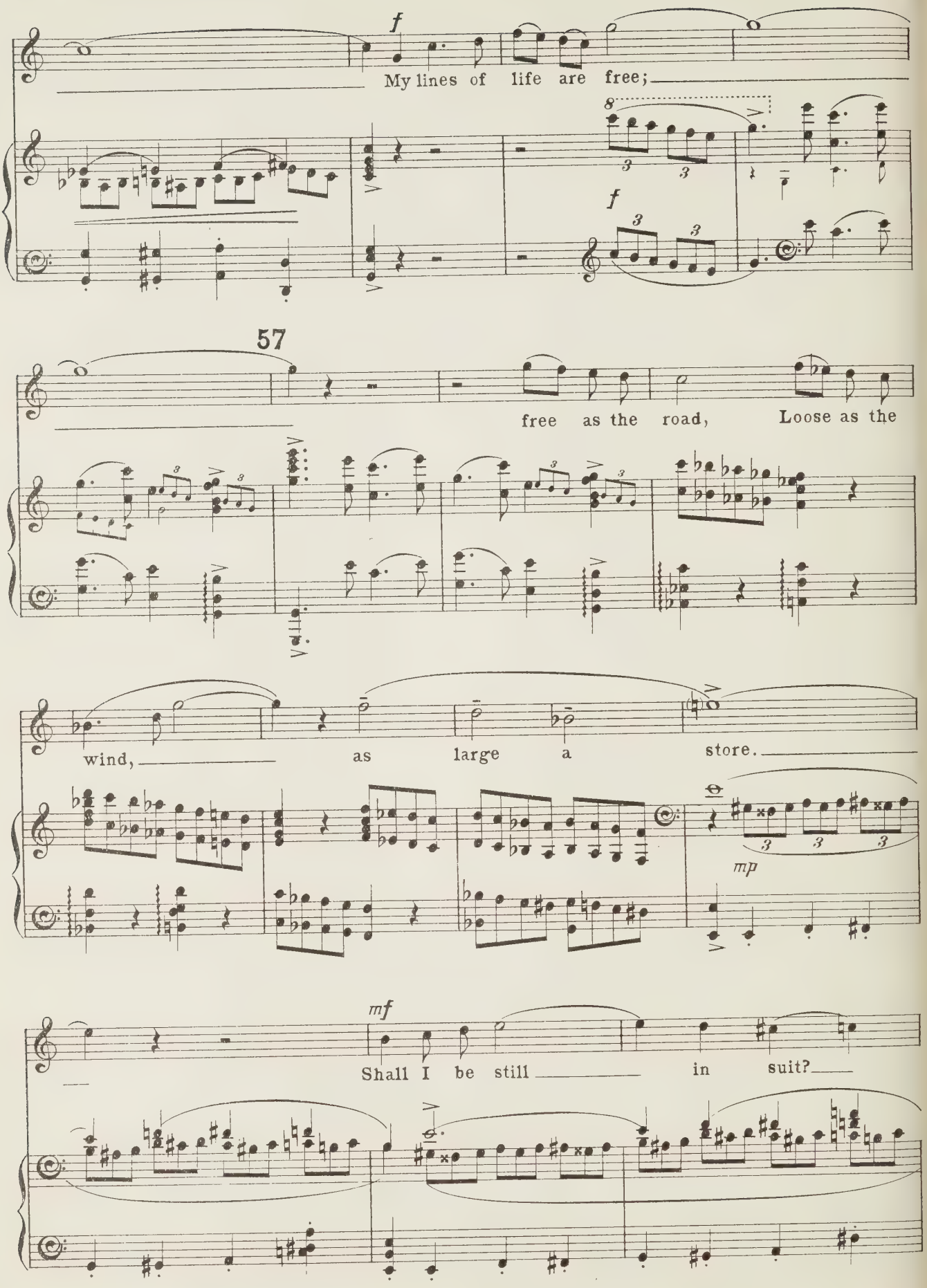
cresc.


56
pp
- pealed, Sweet Spir-it, comfort me, comfort me!
have ap-pealed, Sweet Spir-it, comfort me, comfort me!
have ap-pealed, Sweet Spir - it, com - fort, comfort me!
have ap-pealed, Sweet Spir-it, comfort me, comfort me!
56
pp
ppp
Thee I have ap - pealed, Sweet Spir - it, com - fort me!
Thee I have ap - pealed, Sweet Spir - it, com - fort me!
have ap - pealed, Sweet Spir - it, com - fort me!
have ap - pealed, Sweet Spir - it, com - fort me!
56
pp
ppp

No. 13. THE REVOLT.

(Solo Tenor.)




f
My lines of life are free;
f
57
free as the road, Loose as the
wind, as large a store.
mp
mf
Shall I be still in suit?

Have I no har - vest but a thorn To let me

blood, and not re - store What I have

lost with cor - - dial

58

fruit? Sure there was wine Be -

f

p

-fore my sighs did dry it:

tr *tr* *f*

Ped.

there was corn Be - fore my

tears did drown it.

tr *tr* *tr*

59

f

Is the year on-ly lost to me?

mp *f*

Have I no bays to crown it? No flowers, no gar - lands

mp

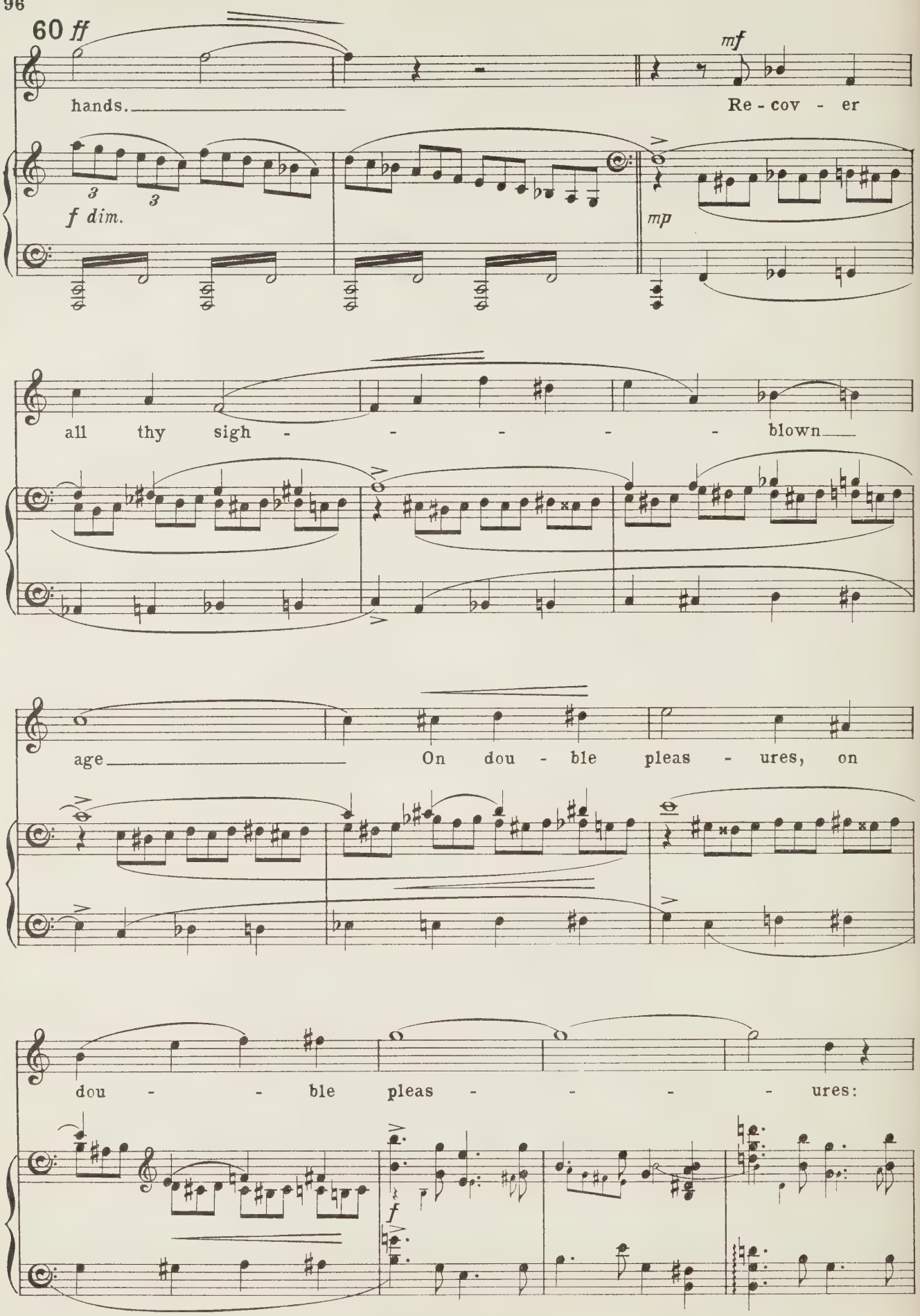
gay? all blast - ed? All wast - ed?

ff

Not so, my

ff

heart: but there is fruit, And thou hast


60 ff
hands.
mf
Re - cov - er
f dim.
mp
all thy sigh - - - - - blown
age
On dou - ble pleas - ures, on
dou - - ble pleas - - - - ures:
f

leave thy cold dis - pute Of what is fit and not:

for - sake thy cage, Thy rope of

mp

sands, Which pet - ty thoughts have made, and made to

thee. Good ca - ble to en - - force and

draw And be thy

law, While thou didst wink, didst wink and

61 *ff*

wouldst not see. A - way, a-way; take

ff

heed: a-way, a - way: I will a -

- broad.

ff

mp

Call in thy death's head there: tie up thy fears. He that for-

sfp

sempre morendo

(parlando)

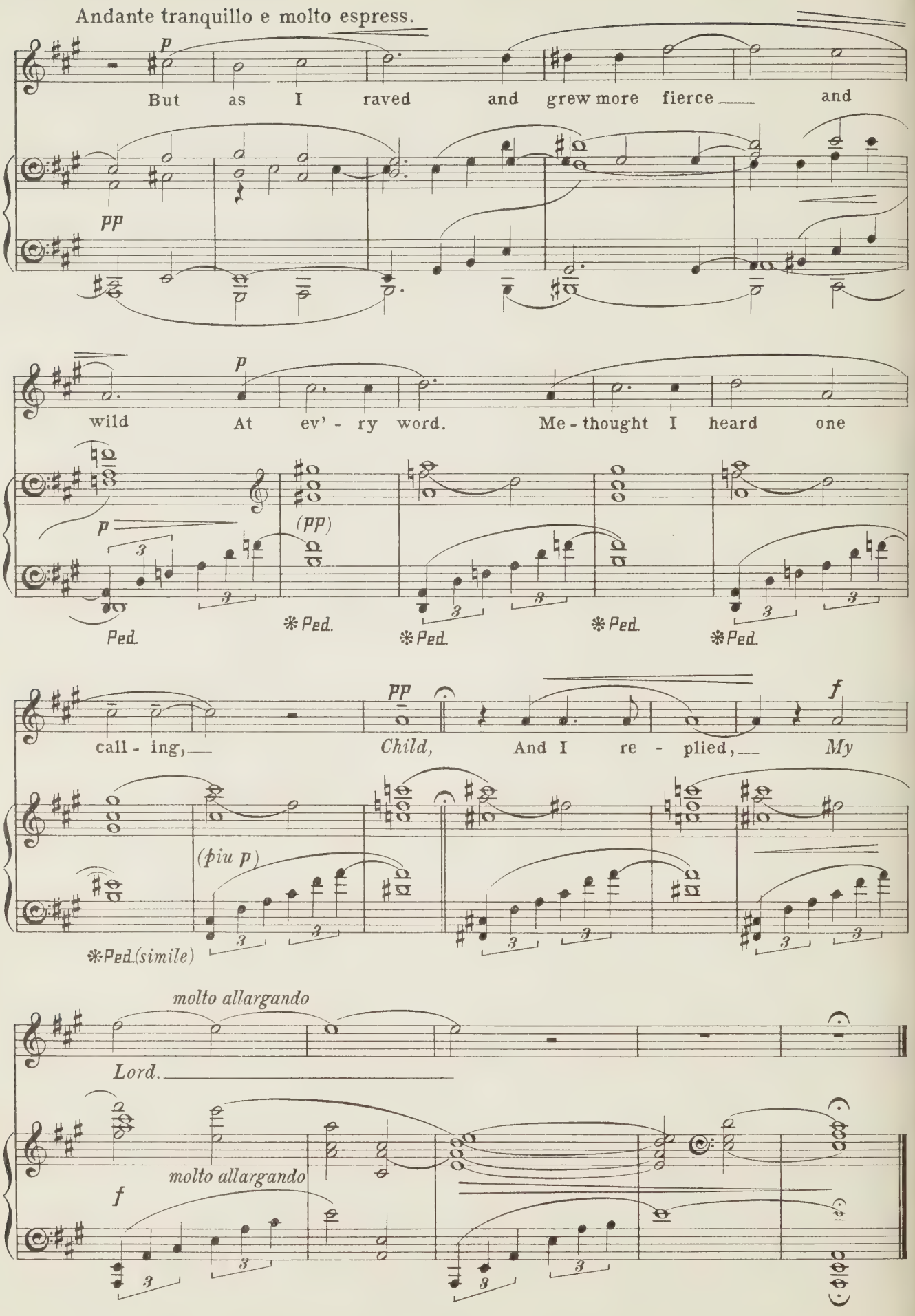
-bears, To suit and serve his need, De - serves his

pp

load.

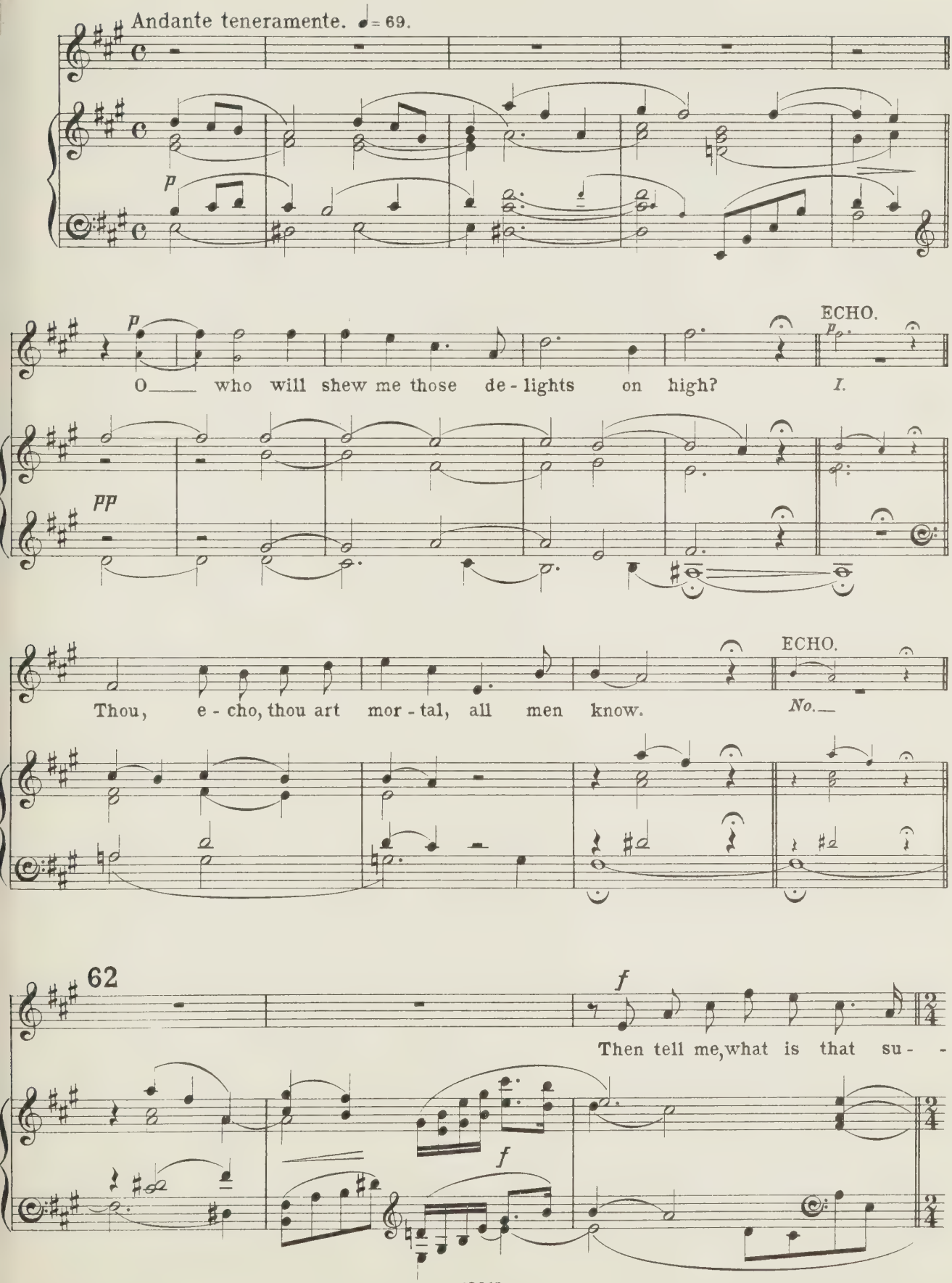
molto rit.

molto rit.


Andante tranquillo e molto espress.
p
But as I raved and grew more fierce and
pp
wild At ev' - ry word. Me - thought I heard one
p
(pp)
Ped.
✻Ped.
call - ing, Child, And I re - plied, My
pp
f
(più p)
✻Ped.(simile)
molto allargando
Lord.
molto allargando
f

Nº 14. HEAVEN'S ECHO.

(Solo Soprano with an Echo Voice.)



ECHO.

-preme de - light? *Light.* Light to the mind:

mf *mf* *p* *mp*

ECHO.

what shall the will en - joy? *Joy.* But are there

p *p* *p*

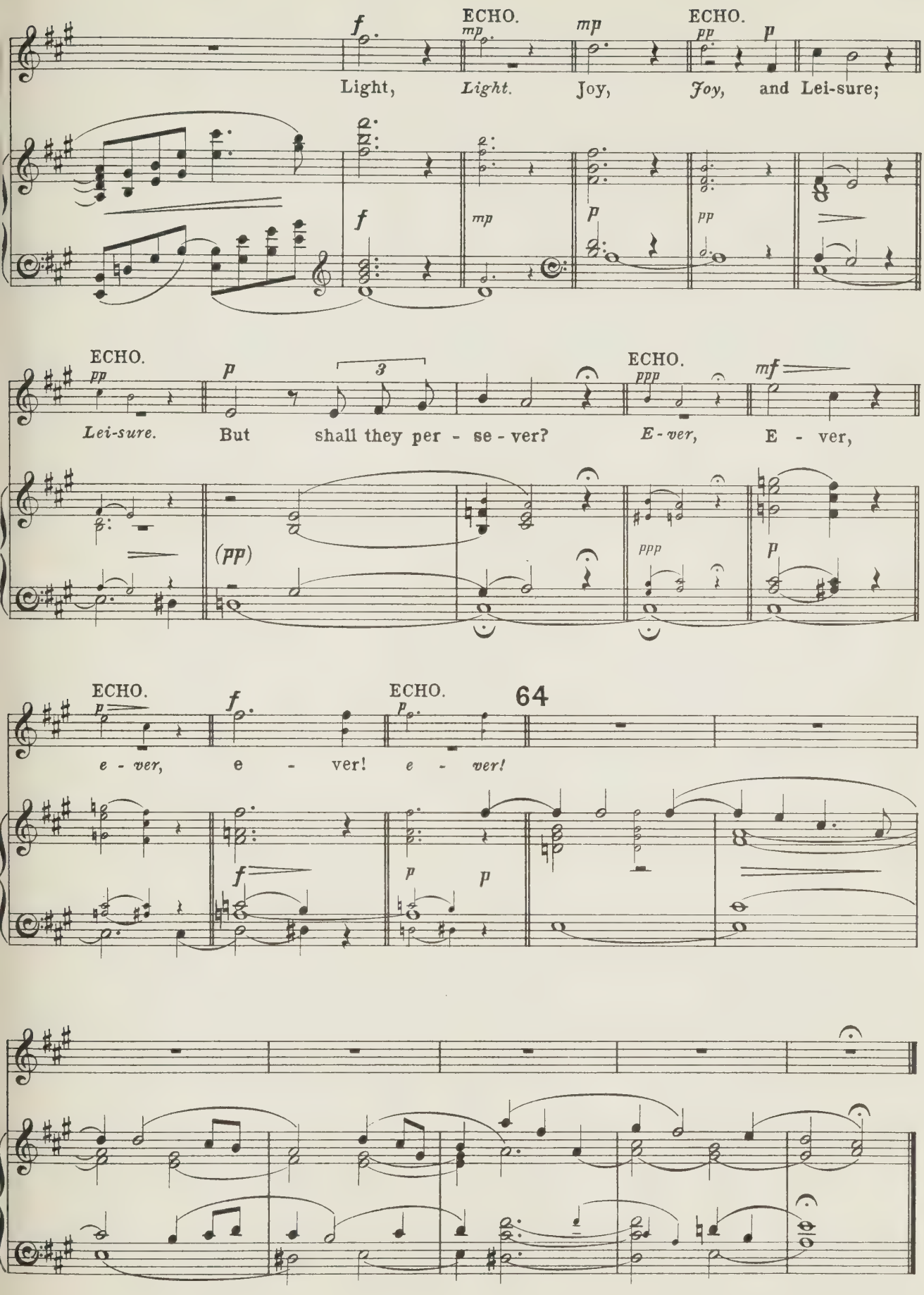
ECHO.

cares and bus - i-ness with the pleas-ure? *Lei-sure.*

pp *pp*

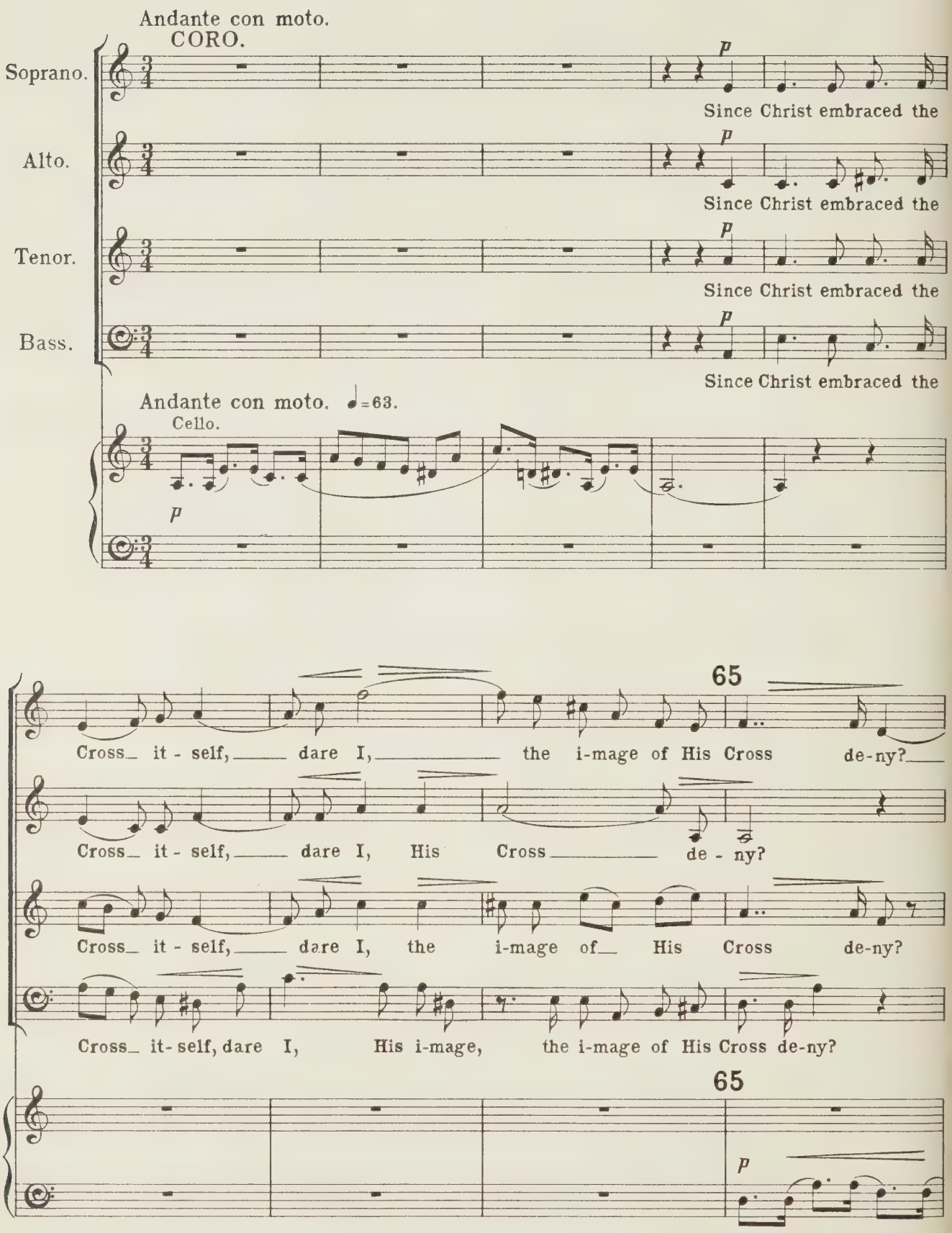
63

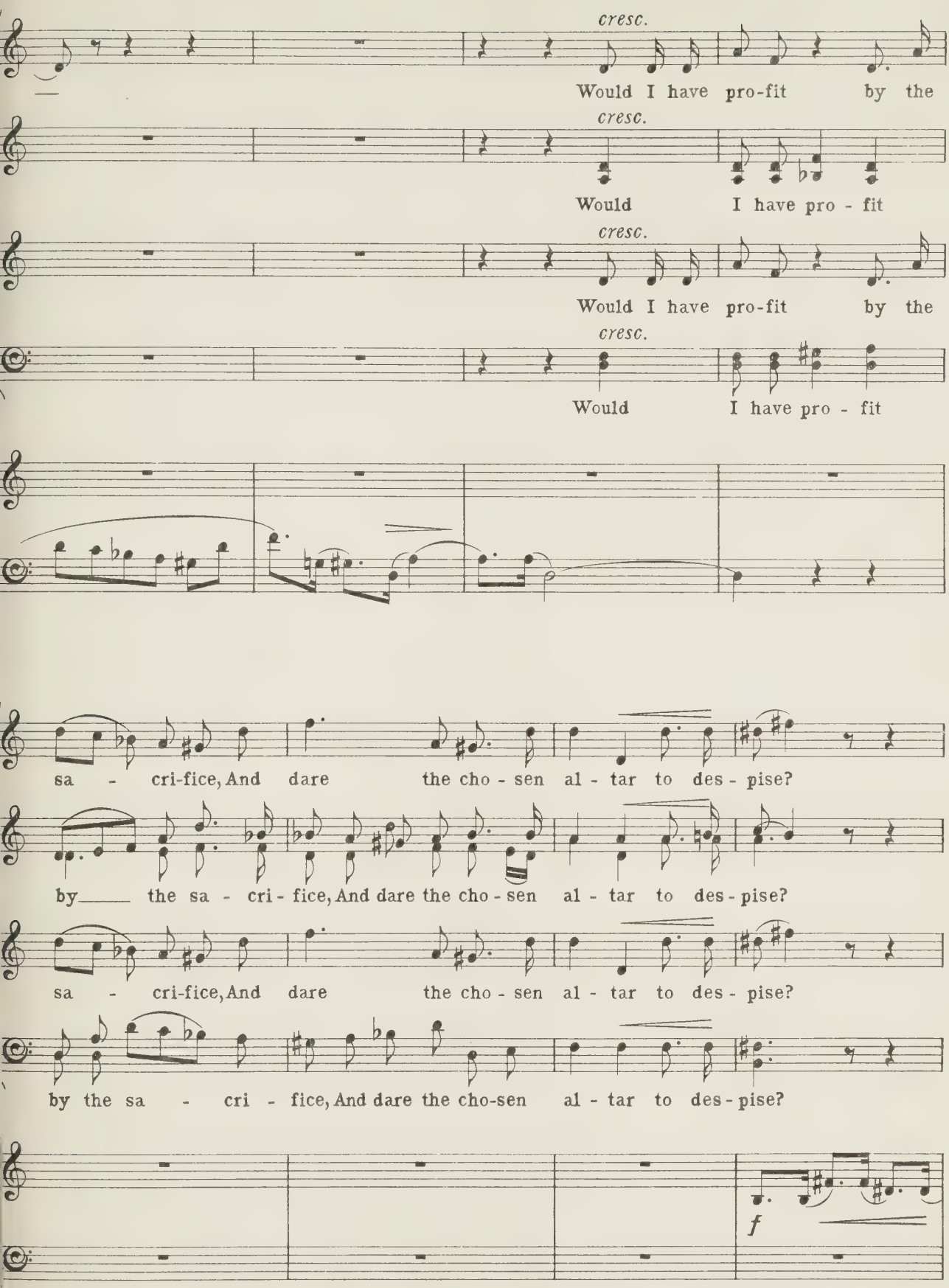
p *cresc.*

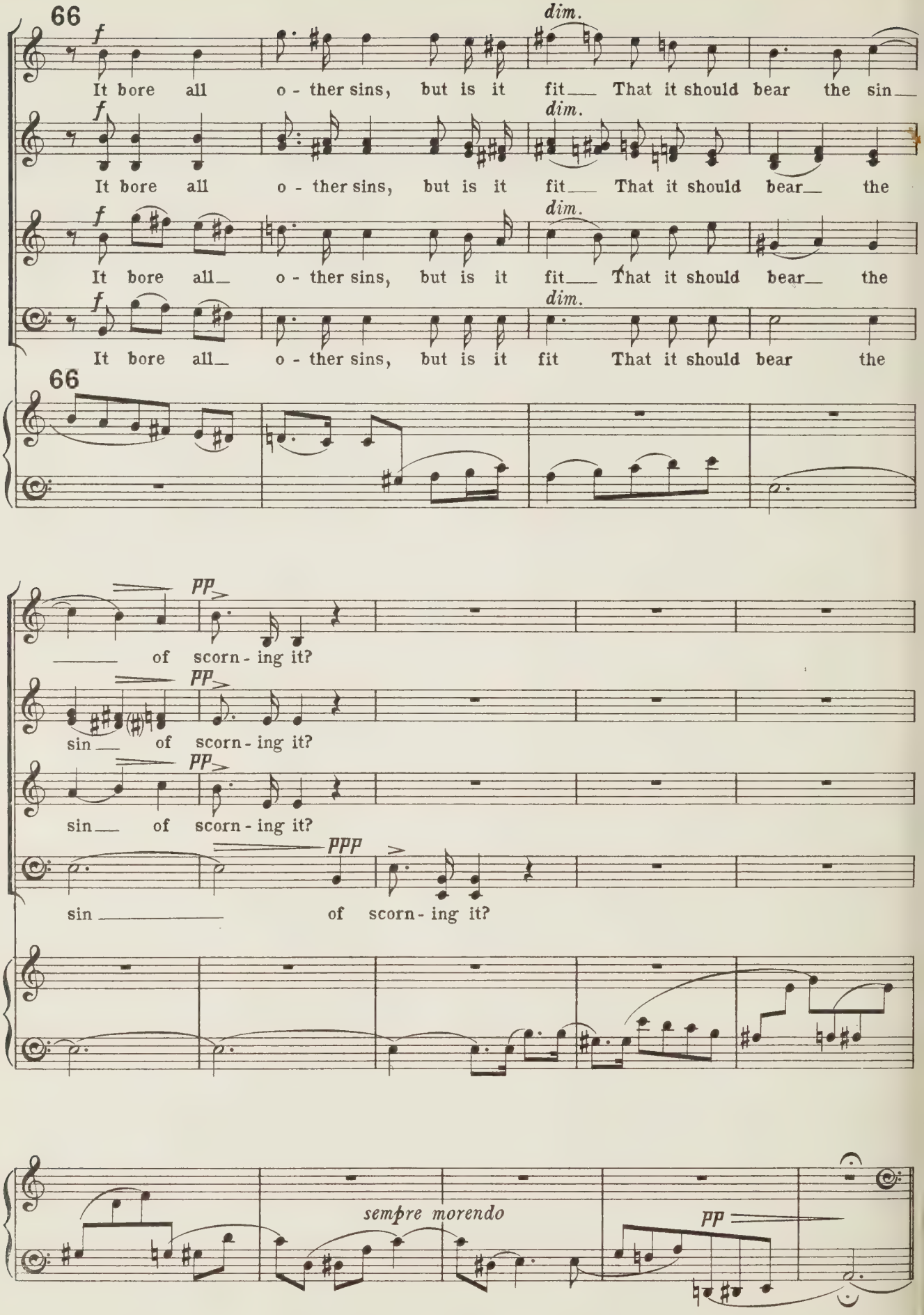

ECHO.
ECHO.
Light, Light. Joy, Joy, and Lei-sure;
ECHO.
ECHO.
Lei-sure. But shall they per - se - ver? E - ver, E - ver,
ECHO.
ECHO.
64
e - ver, e - ver! e - ver!

Nº 15. CHRIST AND THE CROSS.

Soliloquy (Cello and Chorus.)

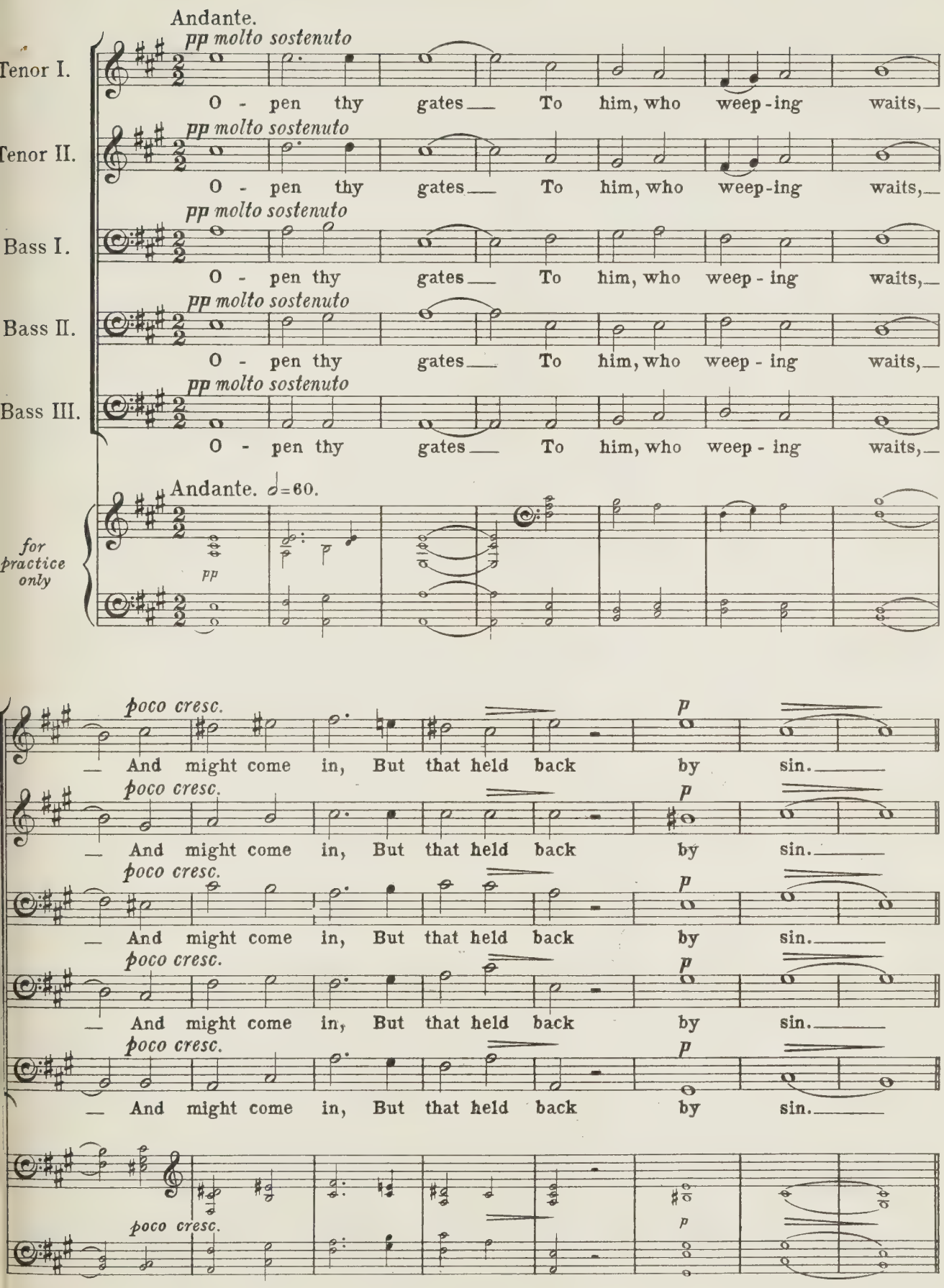



cresc.
Would I have pro-fit by the
cresc.
Would I have pro - fit
cresc.
Would I have pro-fit by the
cresc.
Would I have pro - fit
sa - cri-fice, And dare the cho - sen al - tar to des - pise?
by the sa - cri - fice, And dare the cho - sen al - tar to des - pise?
sa - cri-fice, And dare the cho - sen al - tar to des - pise?
by the sa - cri - fice, And dare the cho-sen al - tar to des - pise?
f


66
f
dim.
It bore all o - ther sins, but is it fit That it should bear the sin
It bore all o - ther sins, but is it fit That it should bear the
It bore all o - ther sins, but is it fit That it should bear the
It bore all o - ther sins, but is it fit That it should bear the
66
pp
of scorn - ing it?
sin of scorn - ing it?
sin of scorn - ing it?
ppp
sin of scorn - ing it?
sempre morendo
pp

Nº 15a. OPEN THY GATES.

(Unaccompanied Men's Chorus.)



mf molto cresc.

Let mer - cy be so kind, to set_ me free, And

mf molto cresc.

Let mer - cy be so kind, to set_ me free, And

mf molto cresc.

Let mer - cy_ be so kind, to set me_ free, And

mf molto cresc.

Let mer - cy_ be so kind, to set me_ free, And

mf molto cresc.

Let_ mer - cy be so kind, to set me_ free, And

mf molto cresc.

ff

I will straight Come in_ or force the gate.

ff

I will straight Come in_ or force the gate.

ff

I will_ straight Come in_ or force the gate.

ff

I will_ straight Come in_ or force the gate.

ff

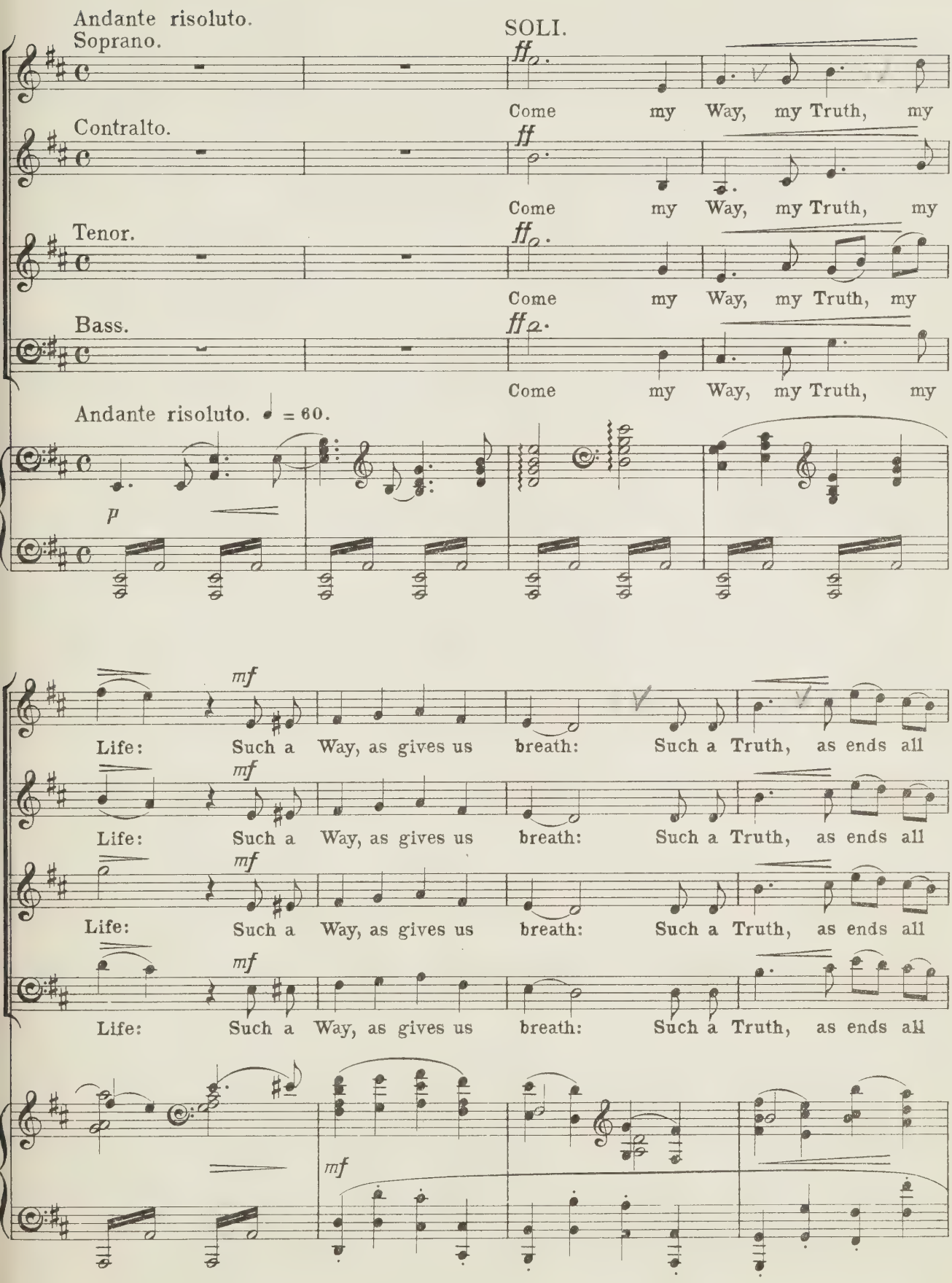
I will_ straight Come in_ or force the gate._

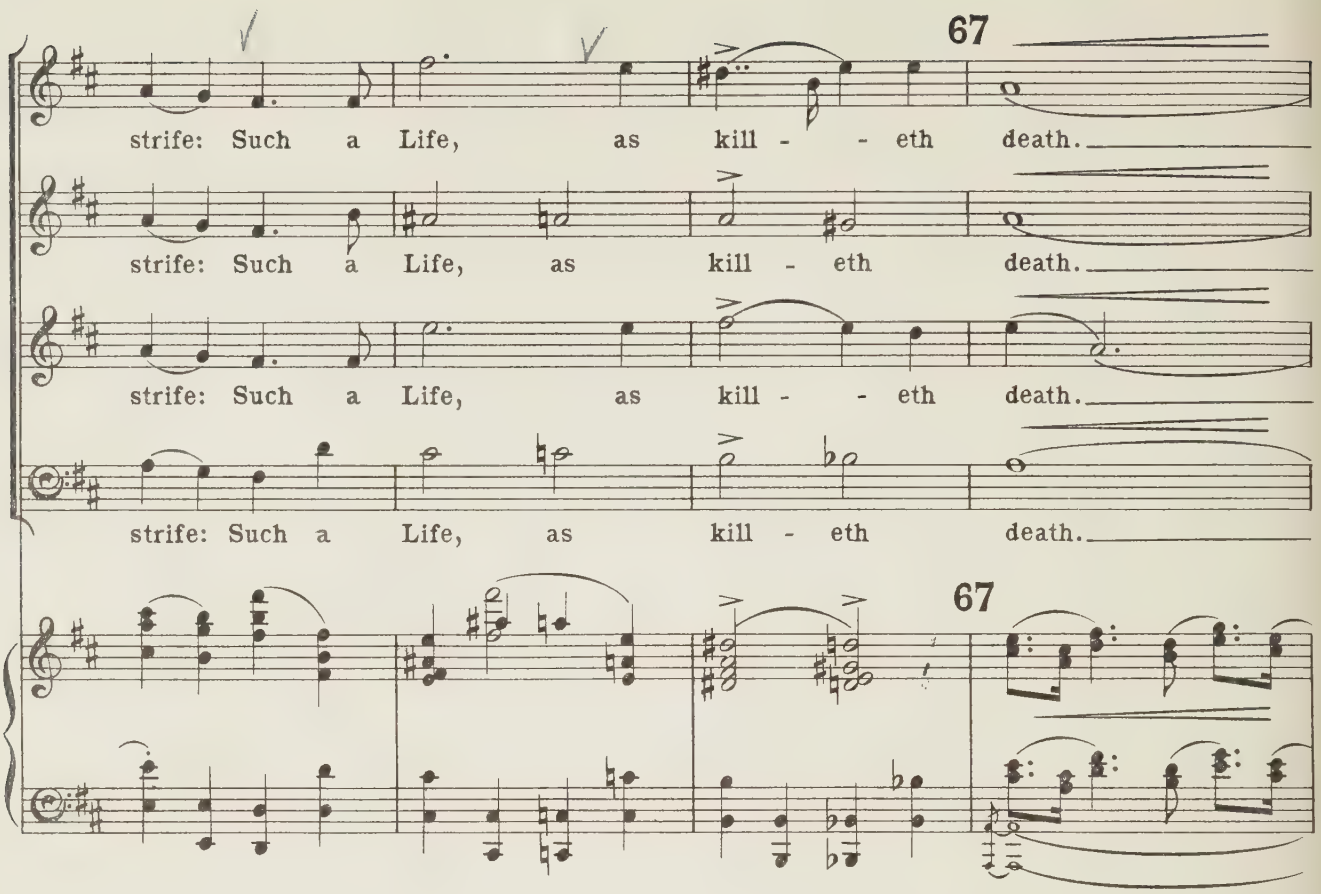
ff

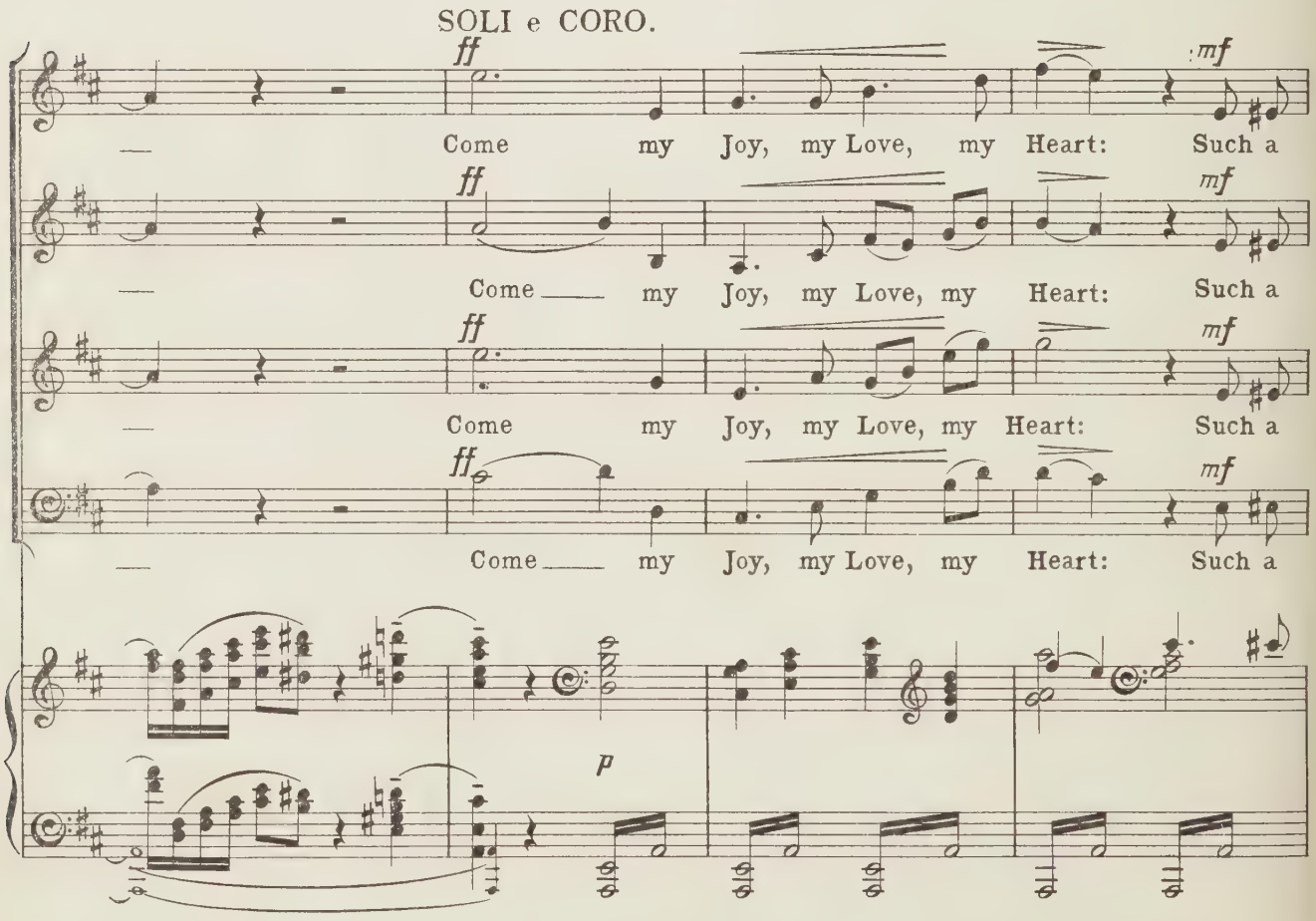
This number may be sung instead of or in addition to Nº 15. (Christ and the Cross.)

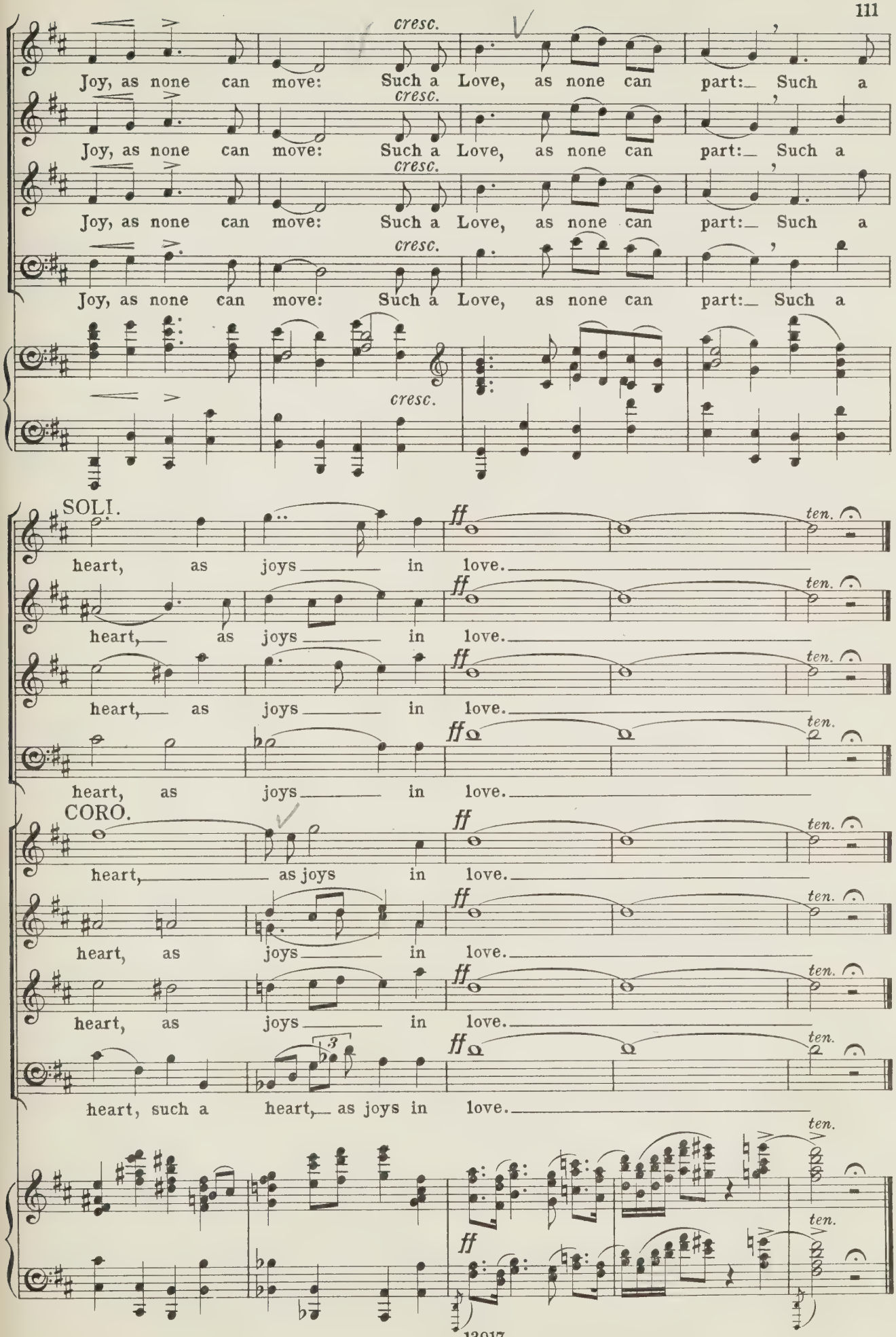
Nº16. THE CALL.

(Quartet and Chorus.)




67
strife: Such a Life, as kill - - eth death.
strife: Such a Life, as kill - eth death.
strife: Such a Life, as kill - - eth death.
strife: Such a Life, as kill - eth death.
67

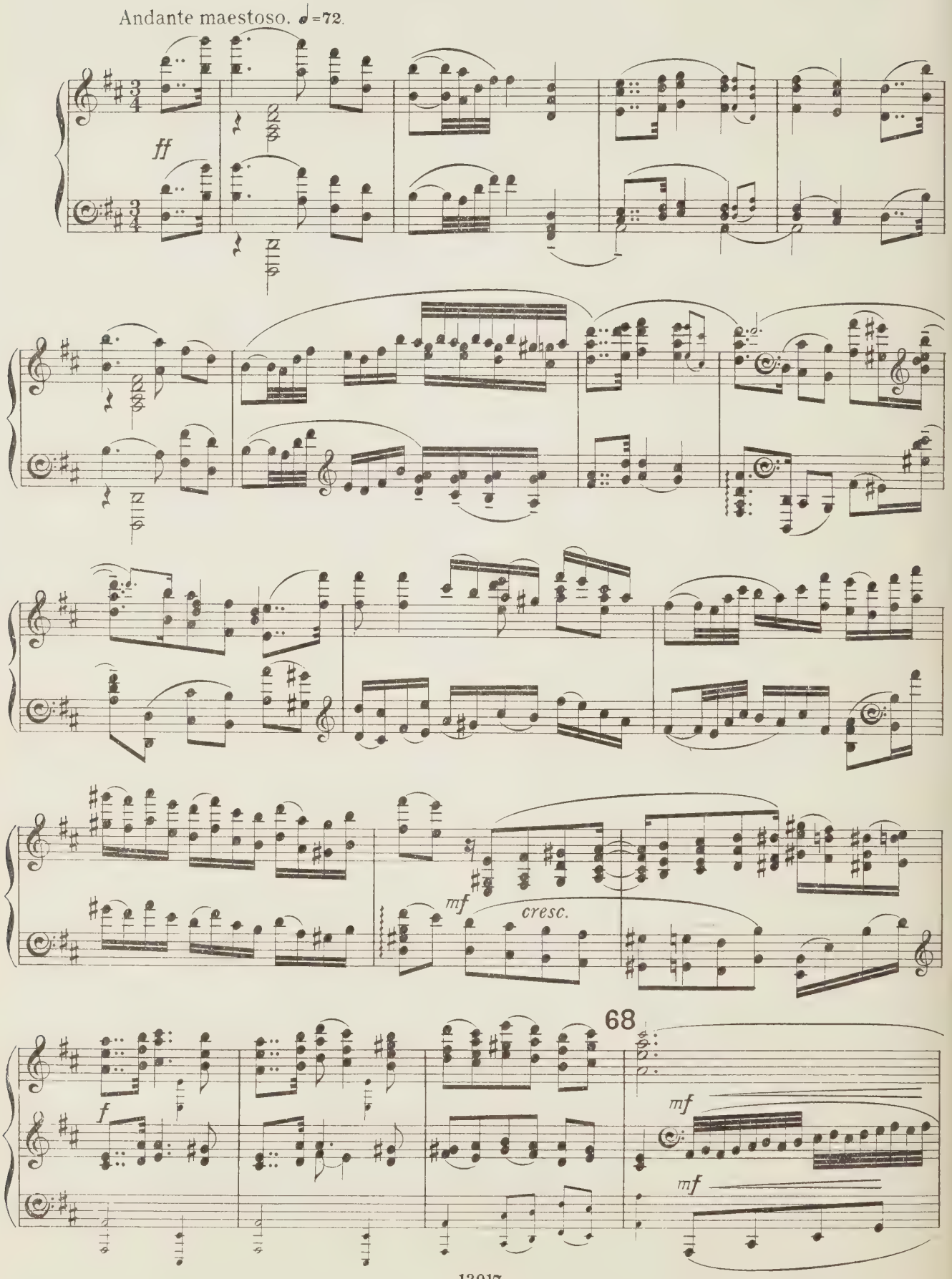

SOLI e CORO.
ff
mf
Come my Joy, my Love, my Heart: Such a
Come my Joy, my Love, my Heart: Such a
Come my Joy, my Love, my Heart: Such a
Come my Joy, my Love, my Heart: Such a
p

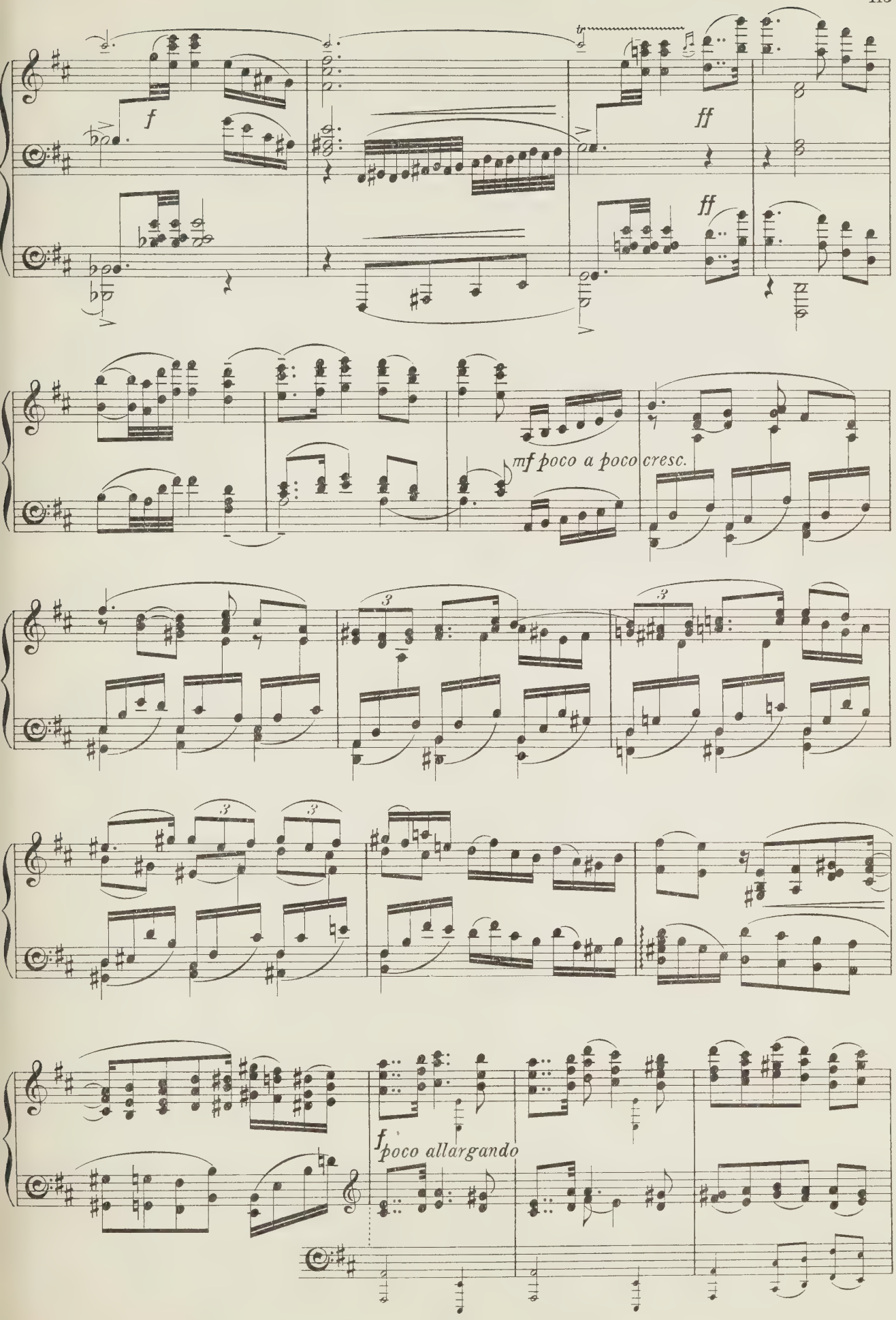

cresc.
Joy, as none can move: Such a Love, as none can part: Such a
Joy, as none can move: Such a Love, as none can part: Such a
Joy, as none can move: Such a Love, as none can part: Such a
Joy, as none can move: Such a Love, as none can part: Such a
cresc.
SOLI.
ff
ten.
heart, as joys in love.
heart, as joys in love.
heart, as joys in love.
heart, as joys in love.
CORO.
heart, as joys in love.
heart, as joys in love.
heart, as joys in love.
heart, such a heart, as joys in love.

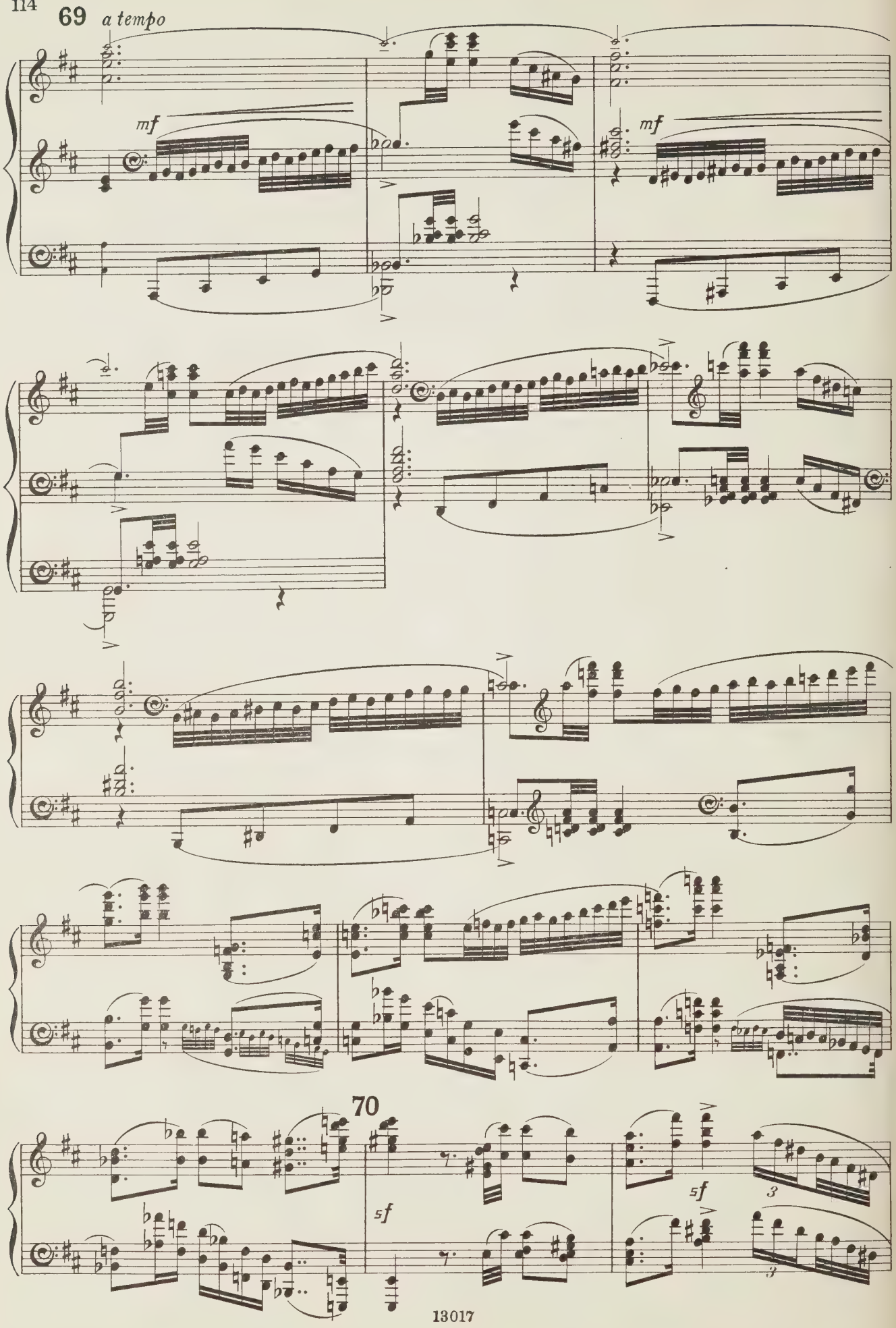
Nº 17. THE MASTERY.

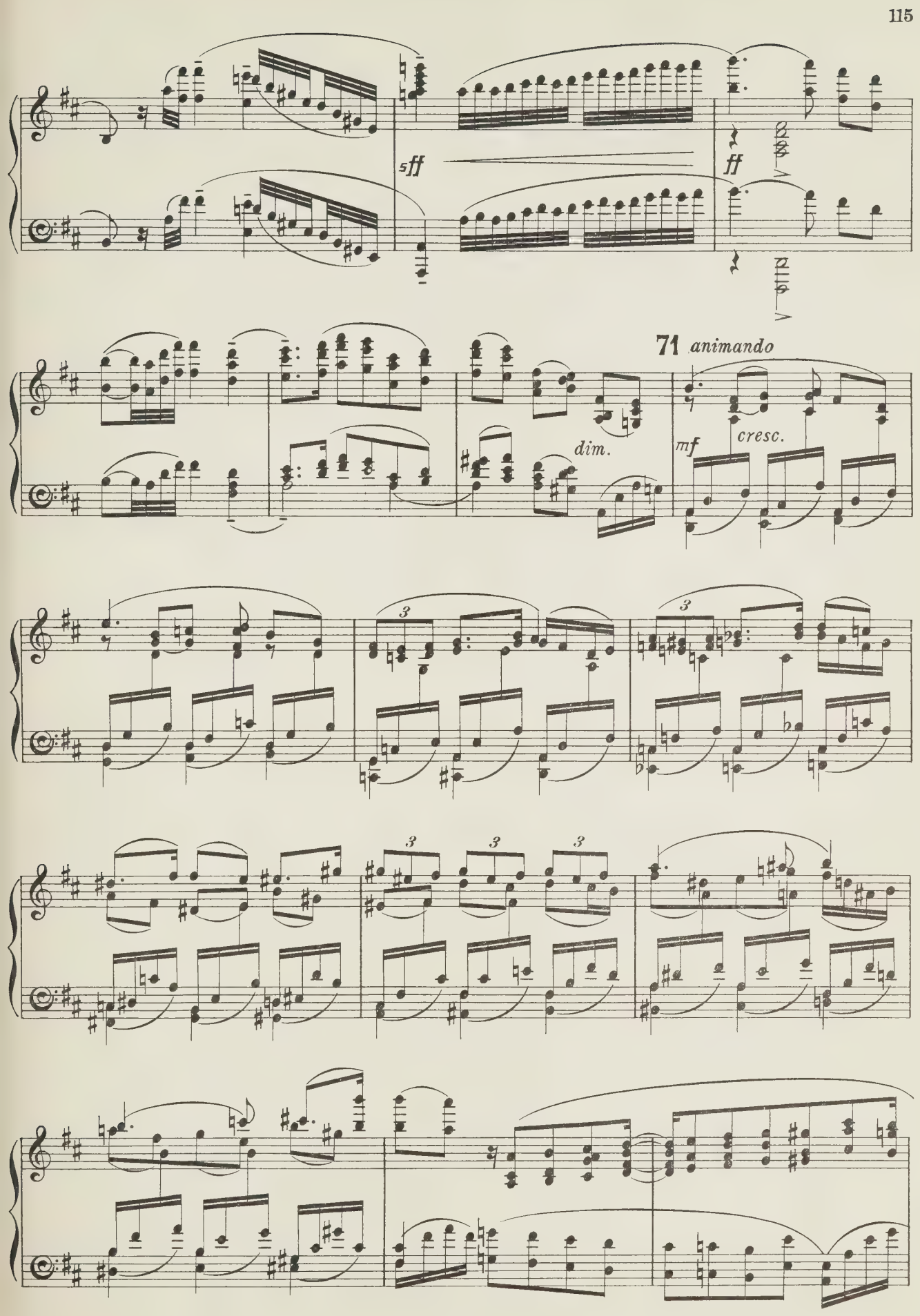
(Orchestral Interlude.)

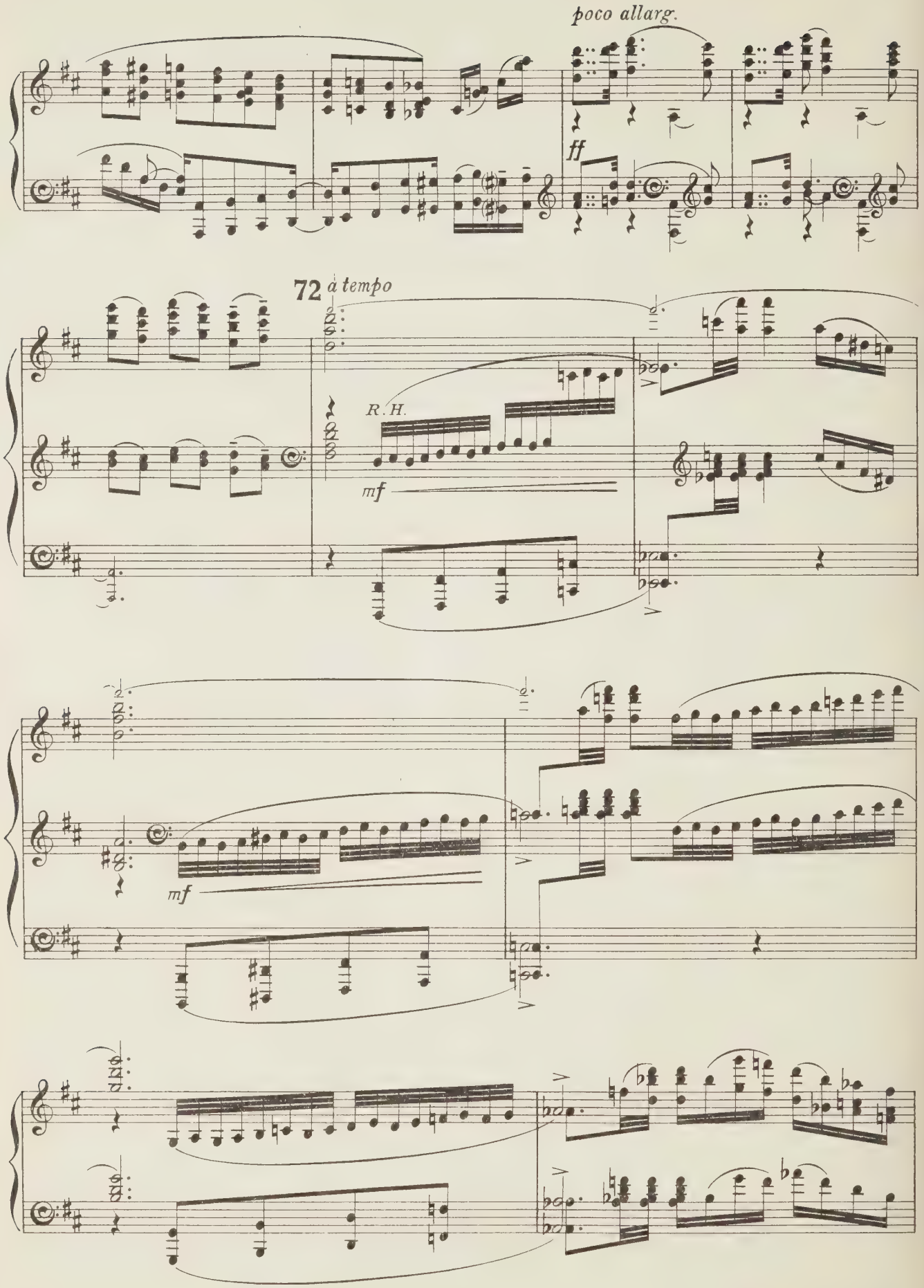
No man is tempted so but may o'ercome
If that he has the will to Masterdom.

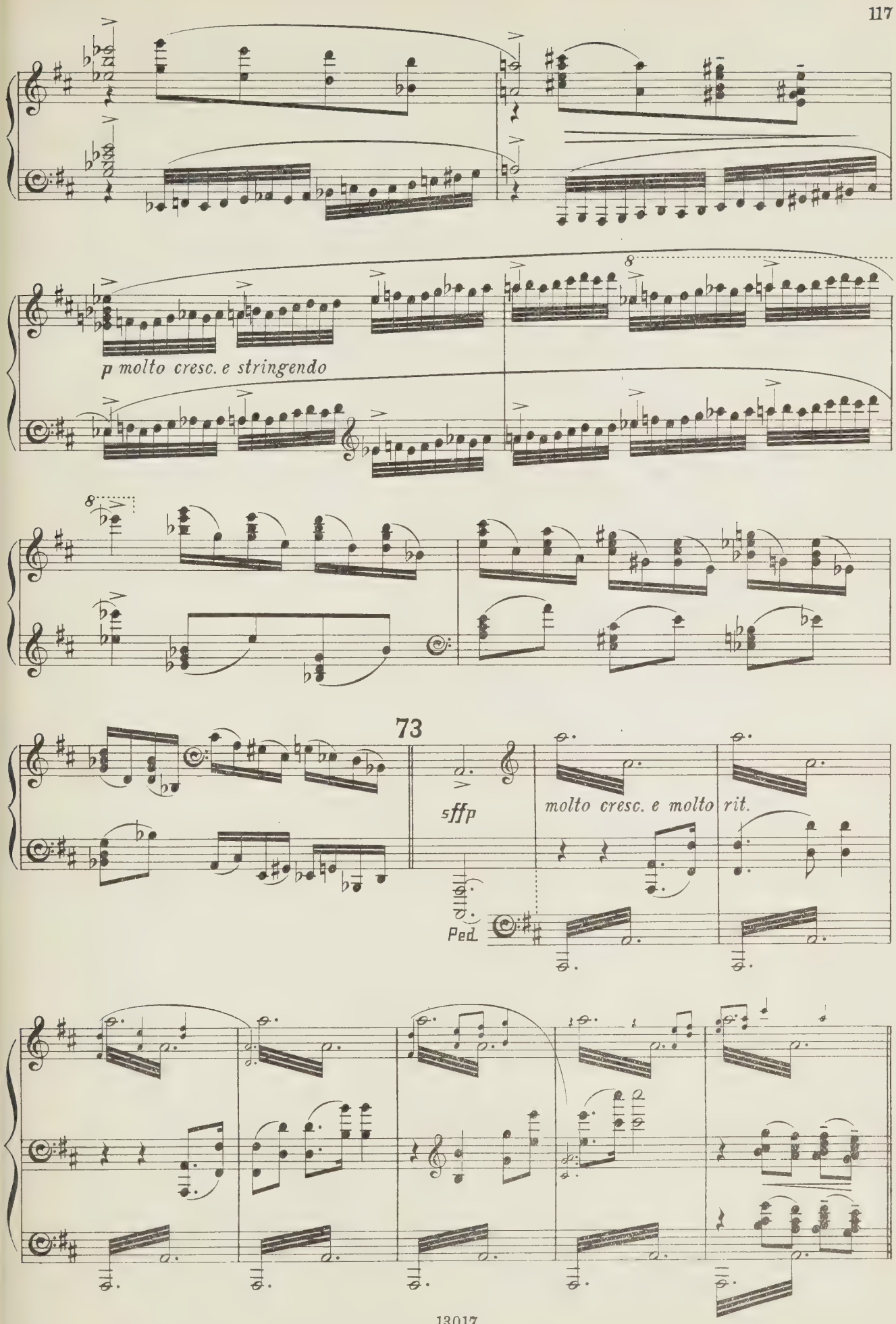



f
ff
ff
mf poco a poco cresc.
f poco allargando


69
a tempo
mf
mf
70
sf
sf


sff
ff
71 animando
dim.
mf
cresc.


poco allarg.
ff
72
à tempo
R.H.
mf
mf


p molto cresc. e stringendo
73
sffp
molto cresc. e molto rit.
Ped.

Nº 18. LET ALL THE WORLD IN EVERY CORNER SING.

(Soli and Chorus.)

Allegro energico.

CORO.

Soprano I. — *f* Let all the world in ev' - ry cor - ner

Soprano II. — *f* Let all the world in ev' - ry cor - ner

Contralto. — *f* Let all the world in ev' - ry cor - ner

Tenor. — *f* Let all the world in ev' - ry cor - ner

Bass. — *f* Let all the world in ev' - ry cor - ner

Allegro energico. ♩=100.

f

sing, sing, *ff* My God and

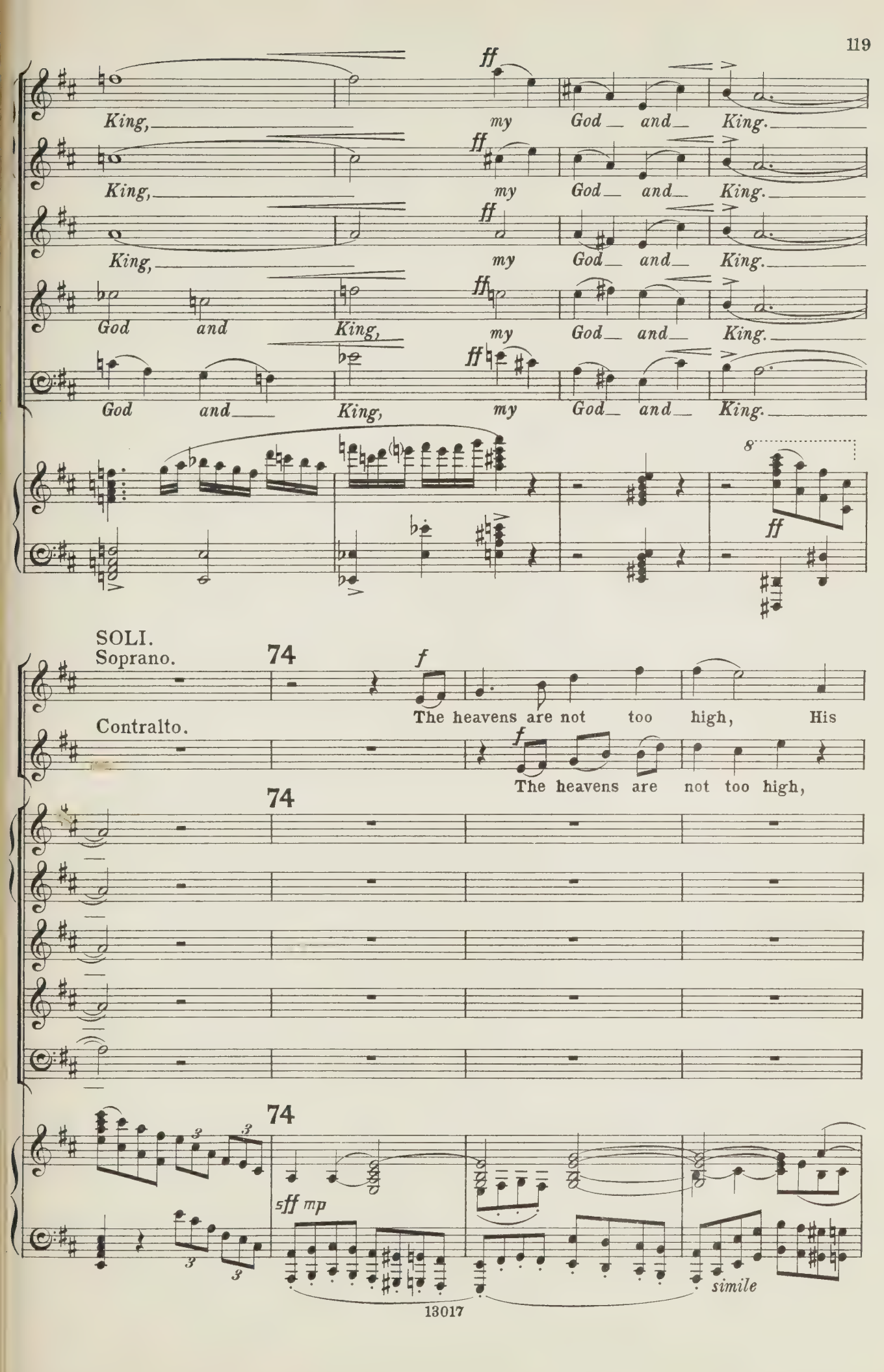
sing, in ev' - ry cor - ner sing, *ff* My God and

sing, in ev' - ry cor - ner sing, *ff* My God and

sing, in ev' - ry cor - ner sing, *ff* My God, my

sing, sing, *ff* My God, my

più f


King, my God and King.
King, my God and King.
King, my God and King.
God and King, my God and King.
God and King, my God and King.
ff
SOLI.
Soprano.
Contralto.
74
f
The heavens are not too high, His
The heavens are not too high,
sff mp
simile

SOLI.

praise may thi - - ther fly, His praise may thi - ther fly:

His praise may thi - ther fly, His praise may thi - ther fly:

Tenor.

f

The

Baritone.

f

The

Bass.

f

The

CORO.

Soprano.

p

may thi - - ther fly:

Contralto.

p

may thi - - ther fly:

SOLI.

The earth is not too low,

The earth is not too low, His

p

earth is not too low, too low, His

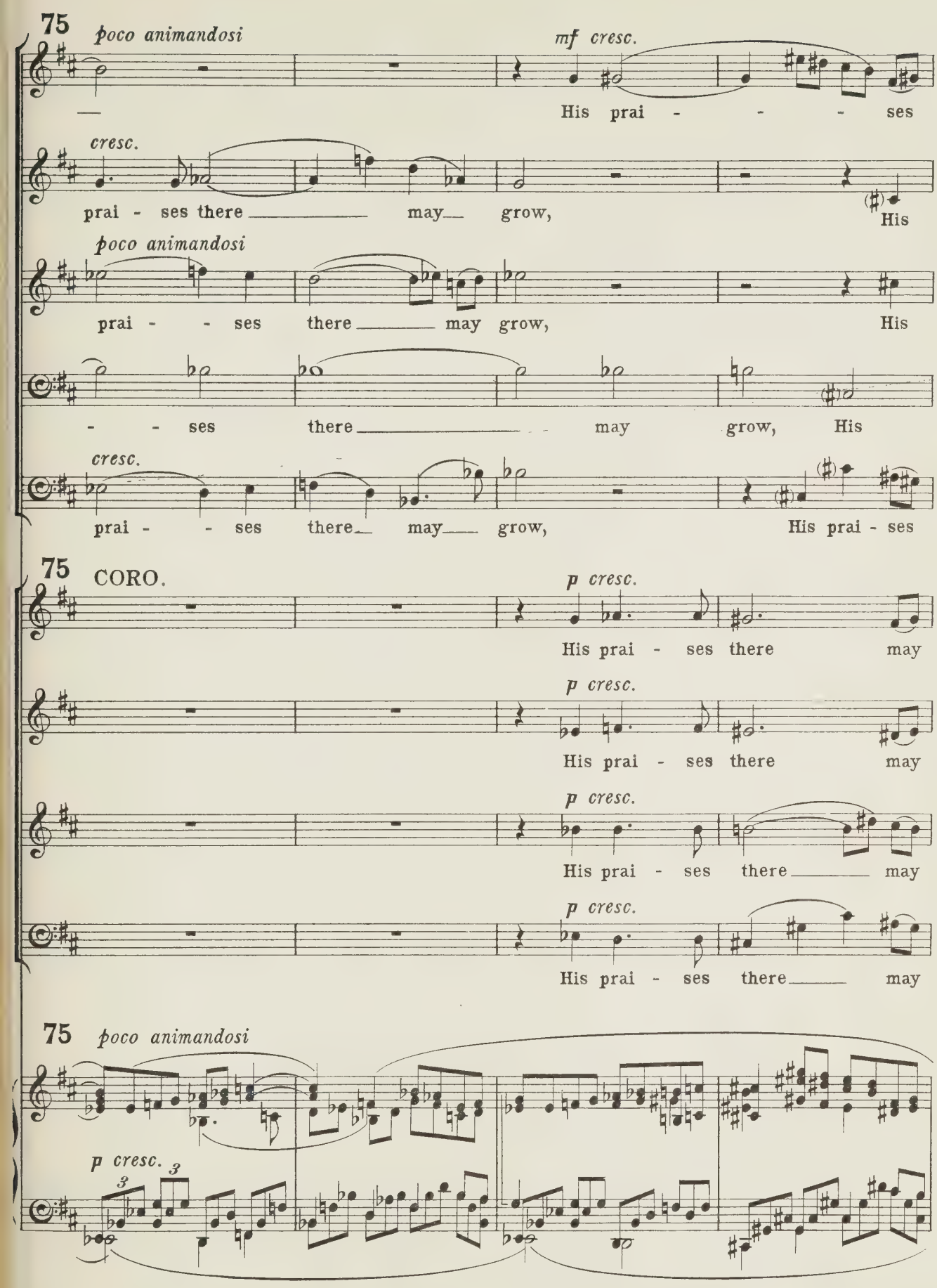
p *cresc.*

earth is not too low, too low, His prai - - -

p *cresc.*

earth is not too low, the earth is not too low, His

p


75
poco animandosi
mf cresc.
His prai - - - ses
cresc.
prai - ses there may grow, His
poco animandosi
prai - - ses there may grow, His
- - ses there may grow, His
cresc.
prai - - ses there may grow, His prai - ses
75
CORO.
p cresc.
His prai - ses there may
His prai - ses there may
His prai - ses there may
His prai - ses there may
75
poco animandosi
p cresc.

there may grow, His prai - - - ses

prai - ses there may grow, His

prai - ses there may grow, His prai - ses

prai - - - ses, His prai - ses there may

there, His prai - ses there may grow, there may

grow, His prai - ses there may

grow, His prai - ses there may

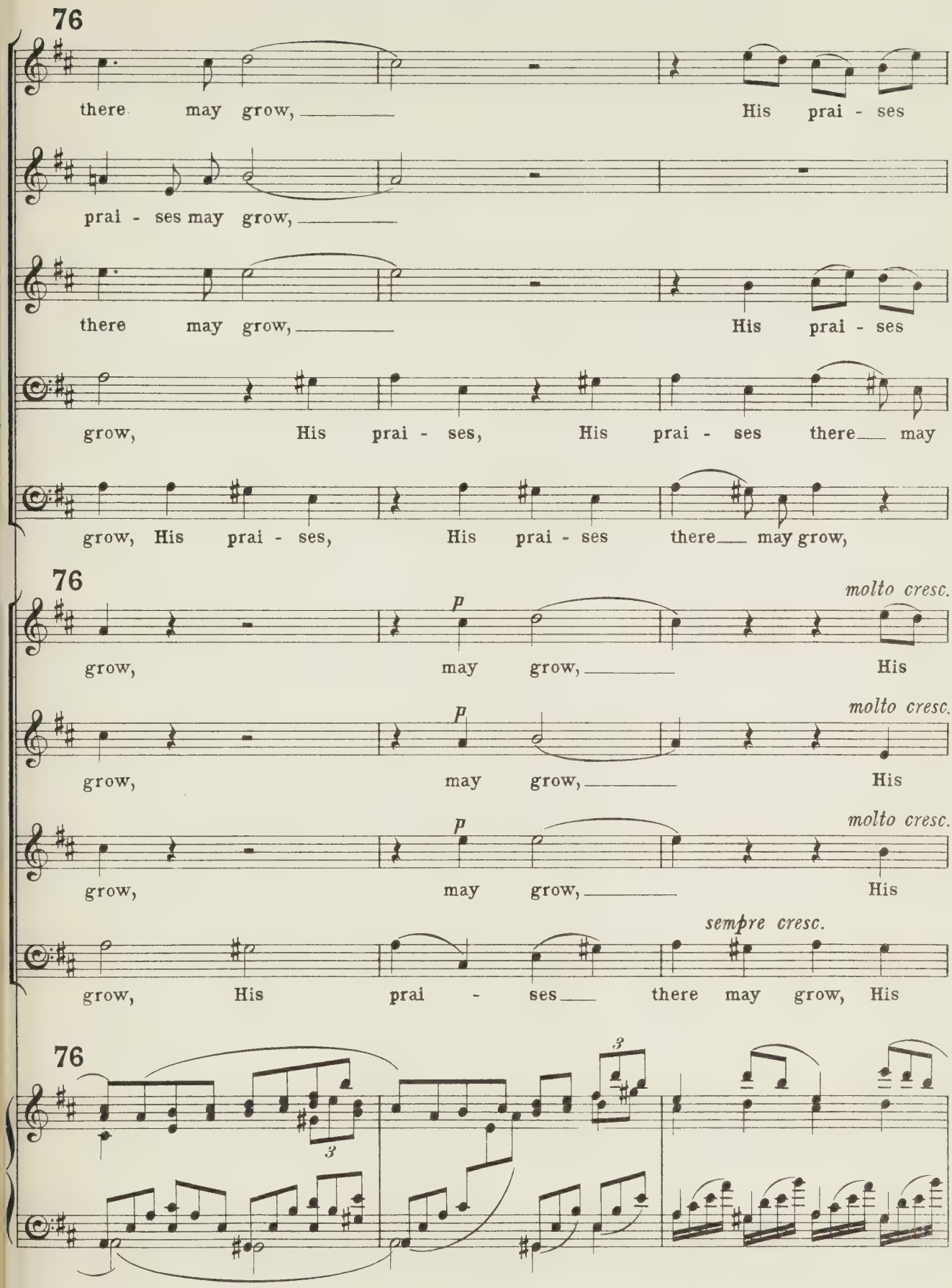
(cresc.)

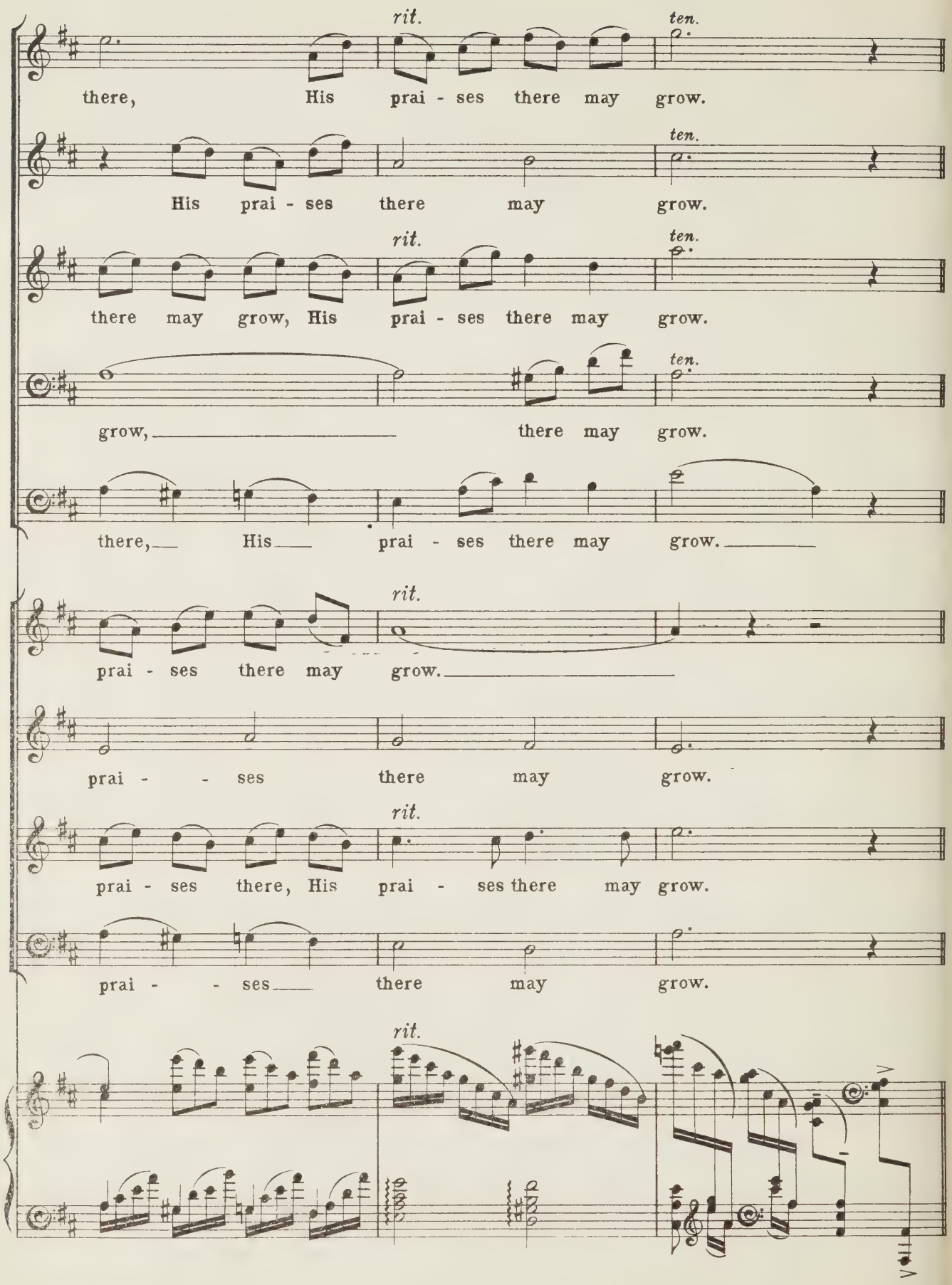
grow, His prai - ses there may

(cresc.)

grow, His prai - ses there may

sempre cresc.


76
there may grow, His prai - ses
prai - ses may grow,
there may grow, His prai - ses
grow, His prai - ses, His prai - ses there may
grow, His prai - ses, His prai - ses there may grow,
76
p
molto cresc.
grow, may grow, His
p
molto cresc.
grow, may grow, His
p
molto cresc.
grow, may grow, His
sempre cresc.
grow, His prai - ses there may grow, His
76
3
3


rit.
ten.
there, His prai - ses there may grow.
His prai - ses there may grow.
there may grow, His prai - ses there may grow.
grow, there may grow.
there, His prai - ses there may grow.
prai - ses there may grow.
prai - ses there may grow.
prai - ses there, His prai - ses there may grow.
prai - ses there may grow.

Tempo I°
CORO.
Soprano I.

f

Let all the world in ev' - - ry cor - ner

Soprano II.

f

Let all the world in ev' - ry cor - ner

f

Let all the world in ev' - ry cor - ner

f

Let all the world in ev' - - ry cor - ner

f

Let all the world in ev' - - ry cor - ner

Tempo I°

f

sing, sing, sing, *ff* *My God and*

sing, in ev' - ry cor - ner sing, *ff* *My God and*

sing, in ev' - ry cor - ner sing, *ff* *My God and*

sing, in ev' - ry cor - ner sing, *ff* *My God and*

sing, sing, sing, *ff* *My God and*

più f

ff

King, my God and King.

ff

King, my God and King.

ff

King, my God and King.

ff

King, my God and King.

ff

King, my God, my God and King.

8

3 3 3 3

77 SOLI.

Tenor. *f*

The church with Psalms must shout,

Baritone. *f*

The church with Psalms must shout,

Bass. *f*

The church with Psalms must shout,

77 CORO.

Tenor. *f*

No door can keep

Bass I. *f*

No door can keep them,

Bass II. *f*

No door can keep them,

77

sff mf

simile

Soprano.

f

But, a-bove

Contralto.

f

But, a - bove

ff

No door can keep them out:

ff

No door can keep them out:

ff

No door can keep them out:

them out:

keep them out:

keep them out:

dim.

all, the heart

dim.

all, the heart

Soprano.

p

But, a-bove

Contralto.

p

But, a-bove

Tenor.

p

But, a-bove

Bass.

p

But, a-bove

p

sempre legato

Contralto Solo.

poco rit. *mp*

the heart Must

p *poco rit.*

all, the heart Must

p

all, the heart Must

p *poco rit.*

all, the heart Must

p

all, the heart Must

armonioso *poco rit.*

78 *animandosi*

Soprano.

mf

the heart Must bear

mf

bear the long - - - est part,

Tenor.

mp

the heart Must bear

Baritone.

mp

A-bove all, the

Bass.

mp

A-bove all, the

78 *animandosi*

bear the long - - - est part,

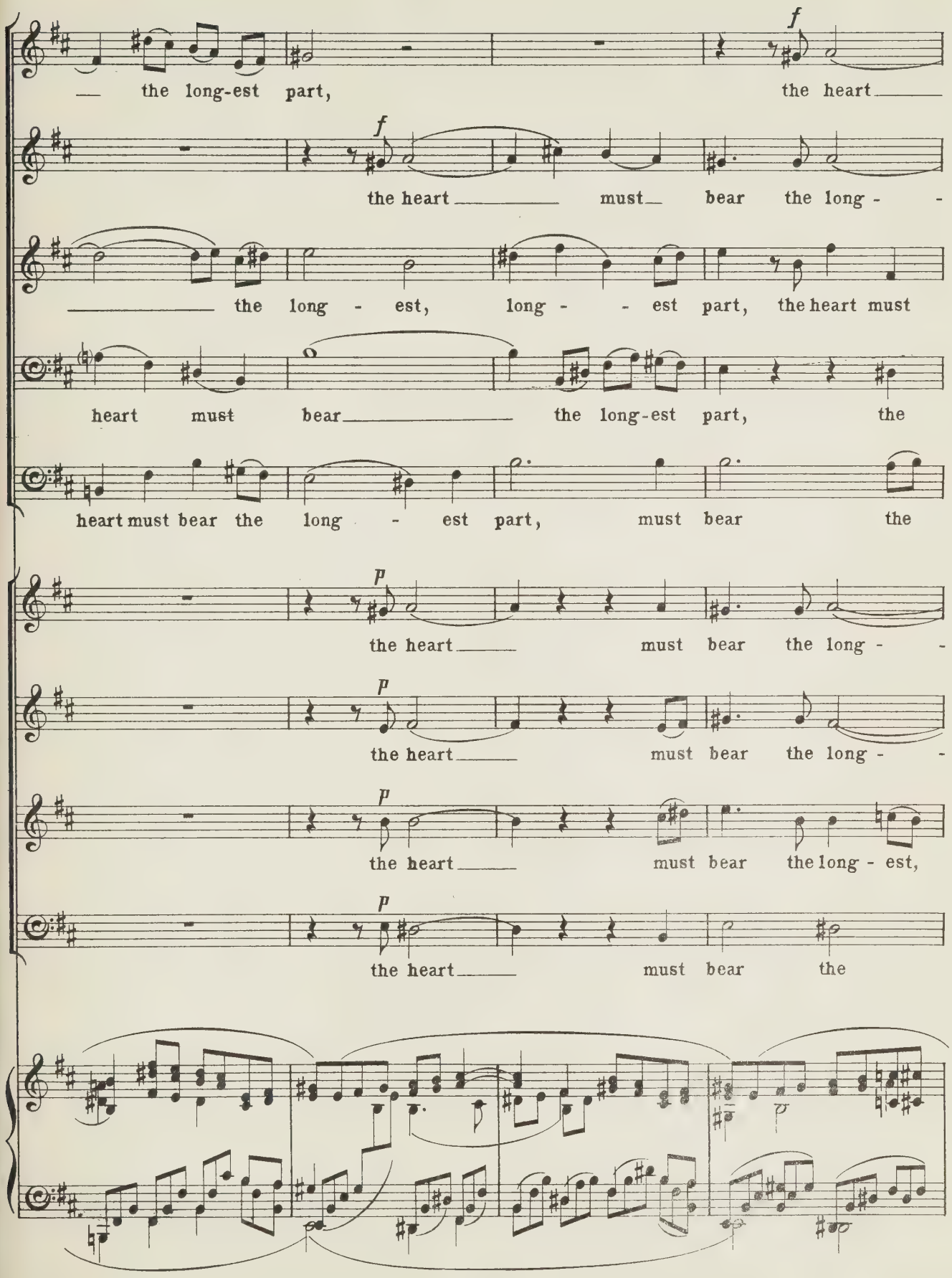
bear the long - est part,

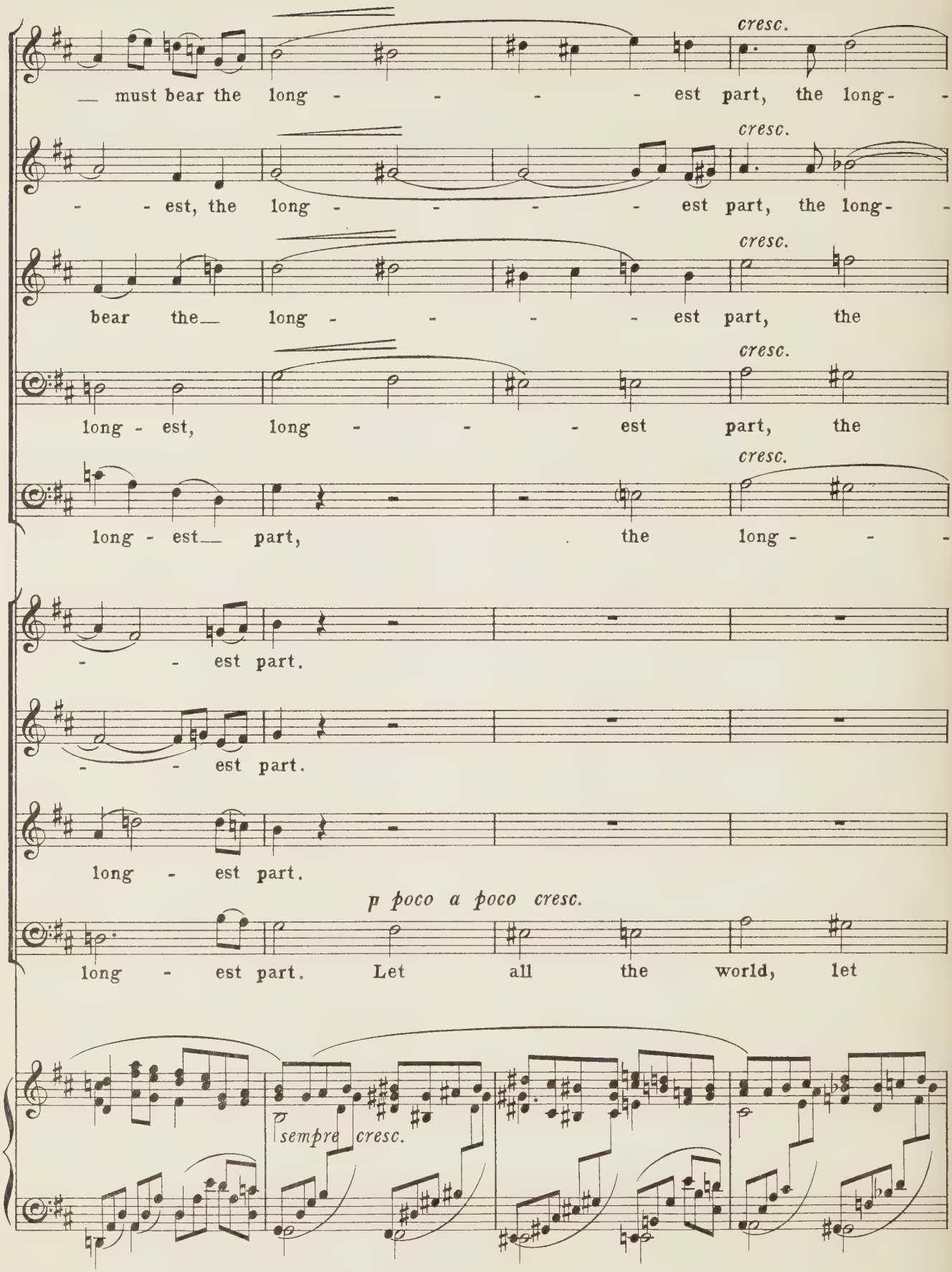
animandosi

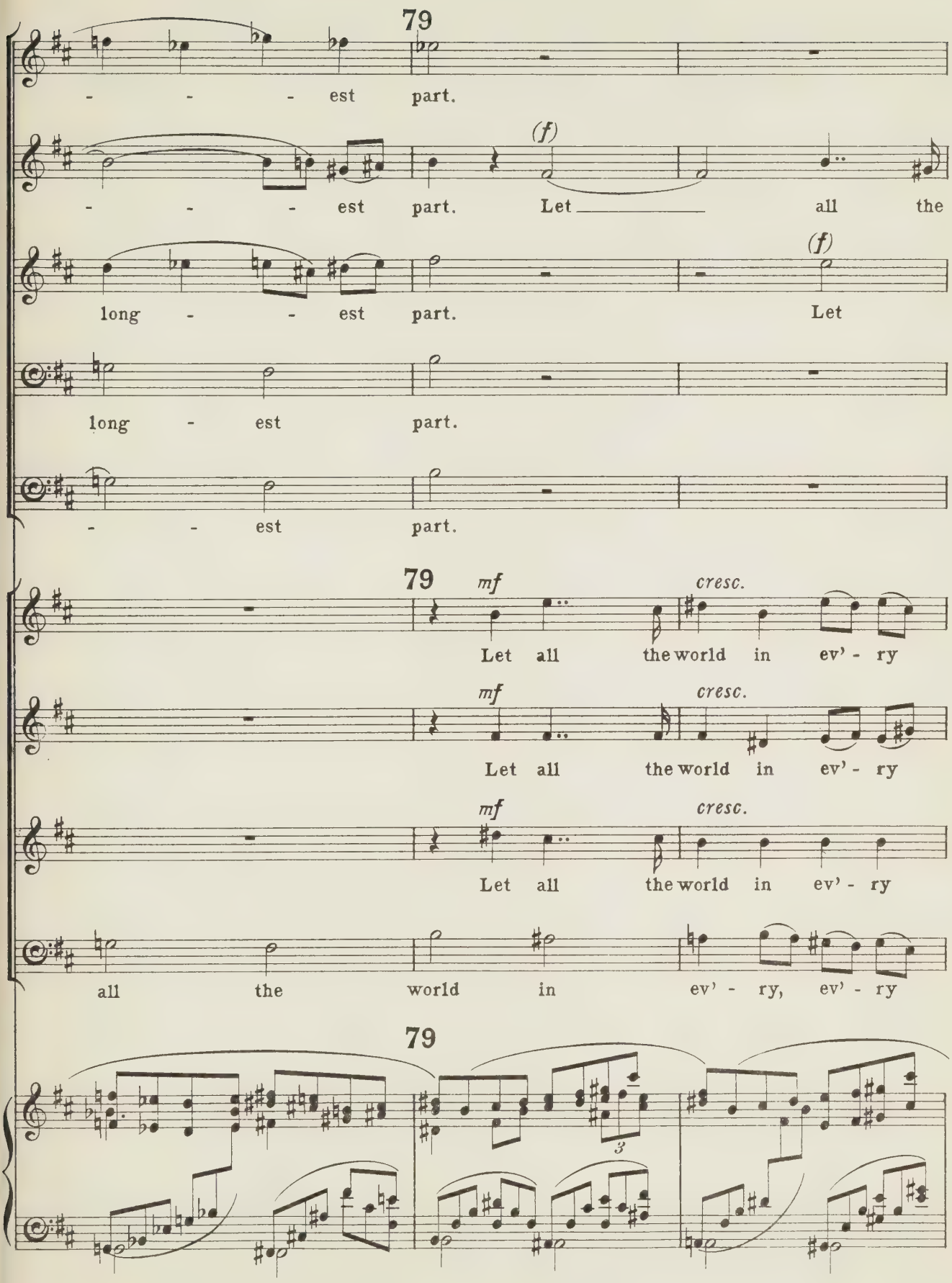
bear the long - - - est part,

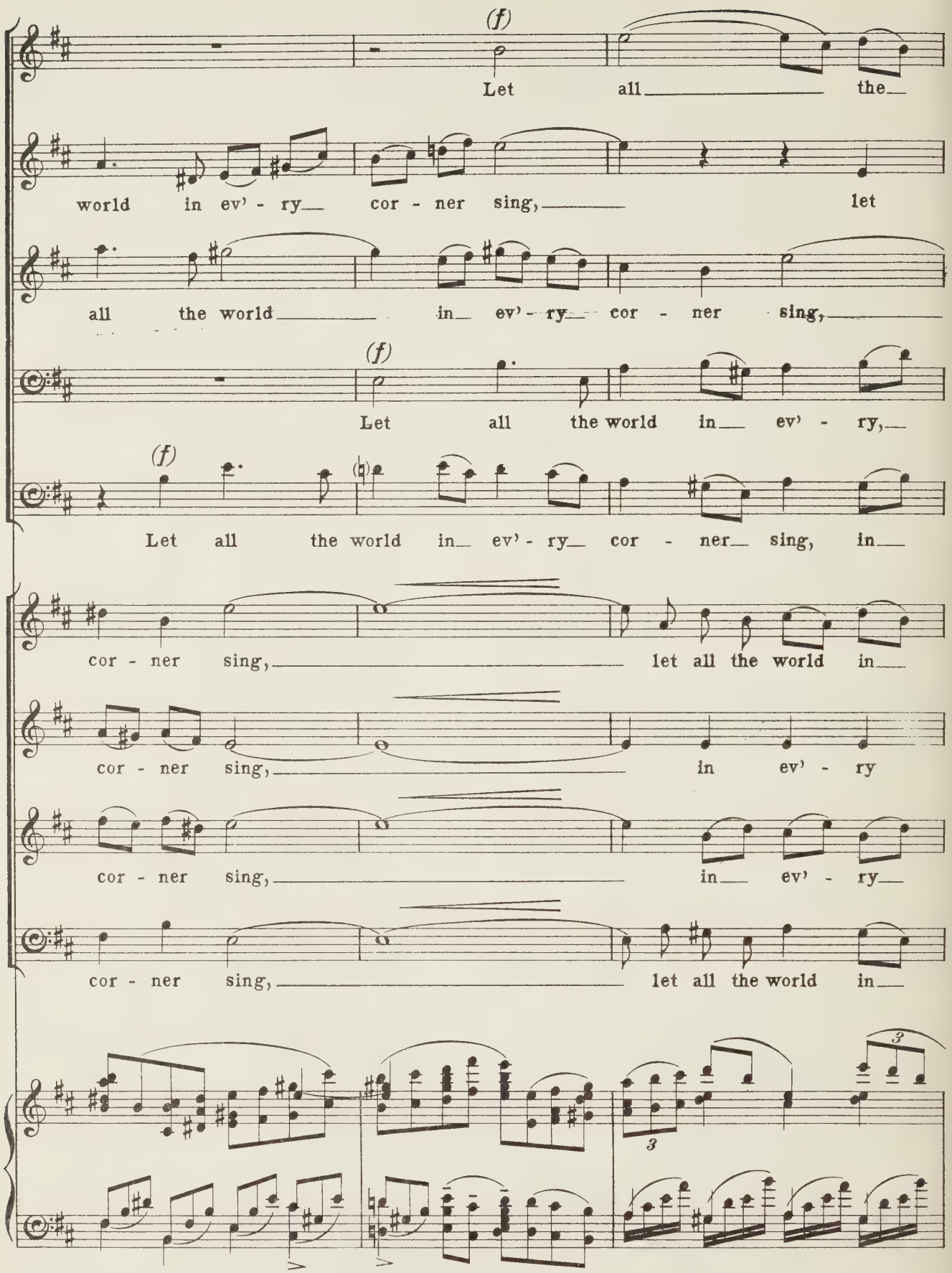
bear the long - - est part,

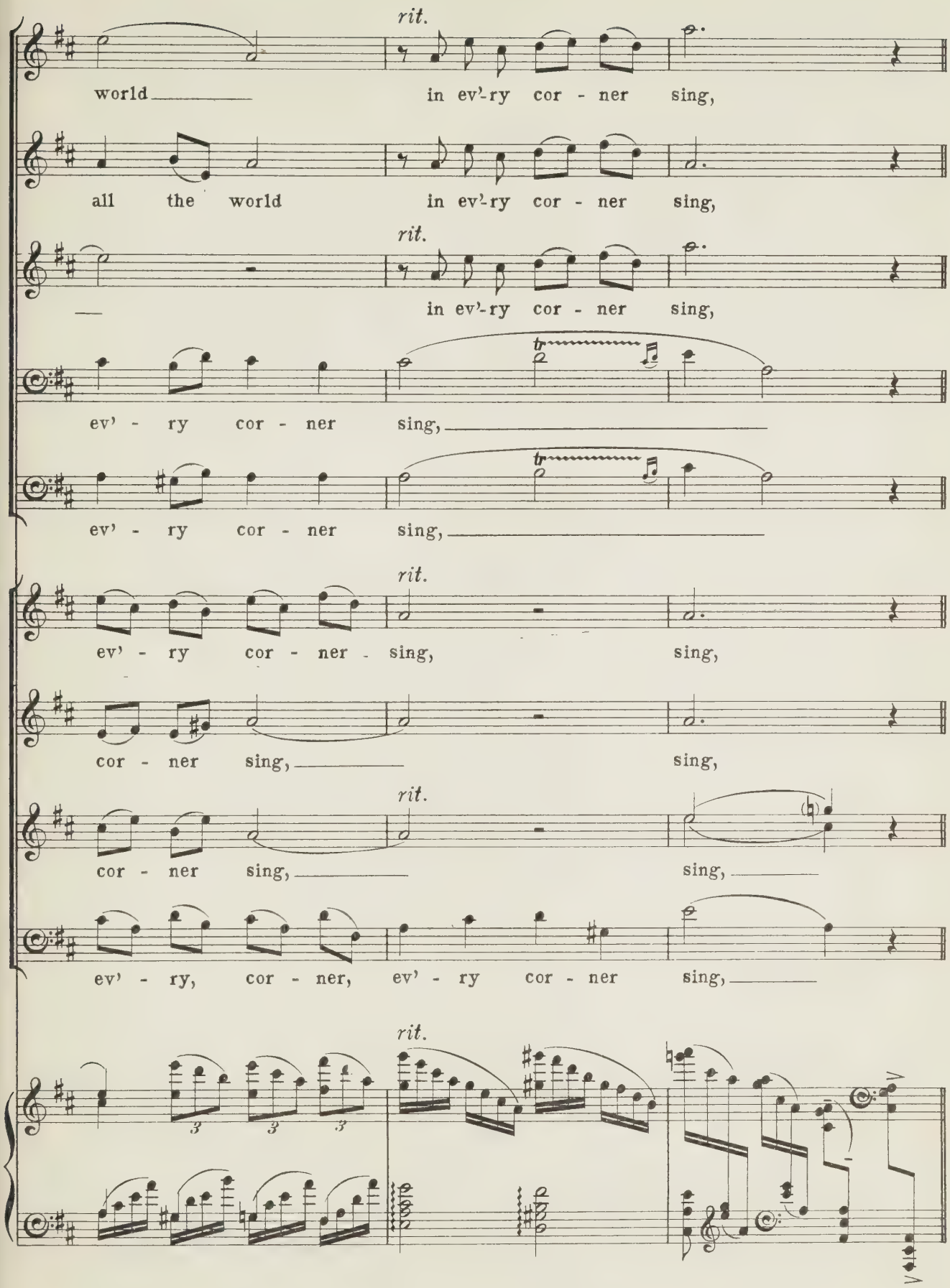
78 *animandosi*

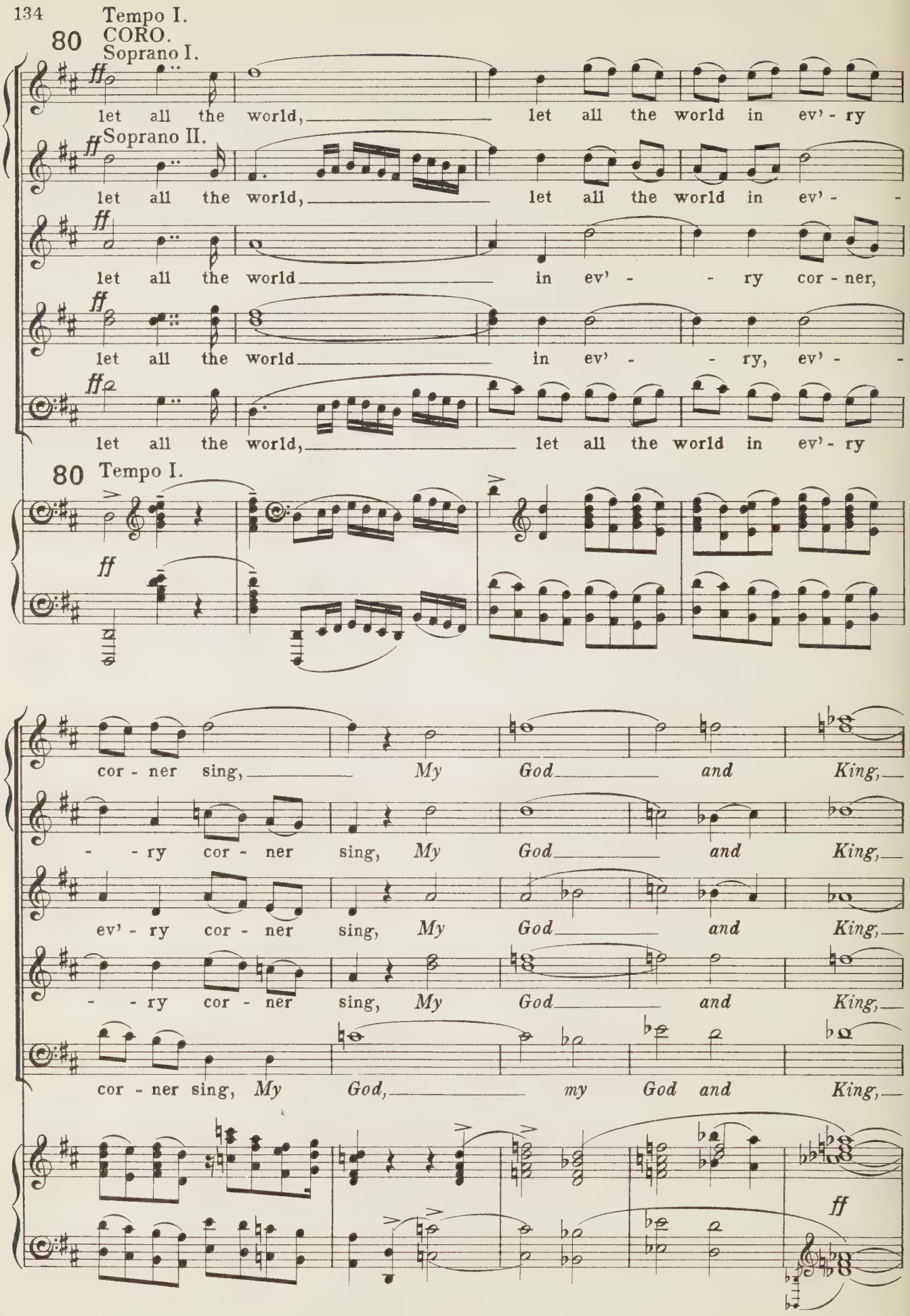

the long-est part, the heart
the heart must bear the long - -
the long - est, long - - est part, the heart must
heart must bear the long-est part, the
heart must bear the long - est part, must bear the
the heart must bear the long - -
the heart must bear the long - -
the heart must bear the long - est,
the heart must bear the

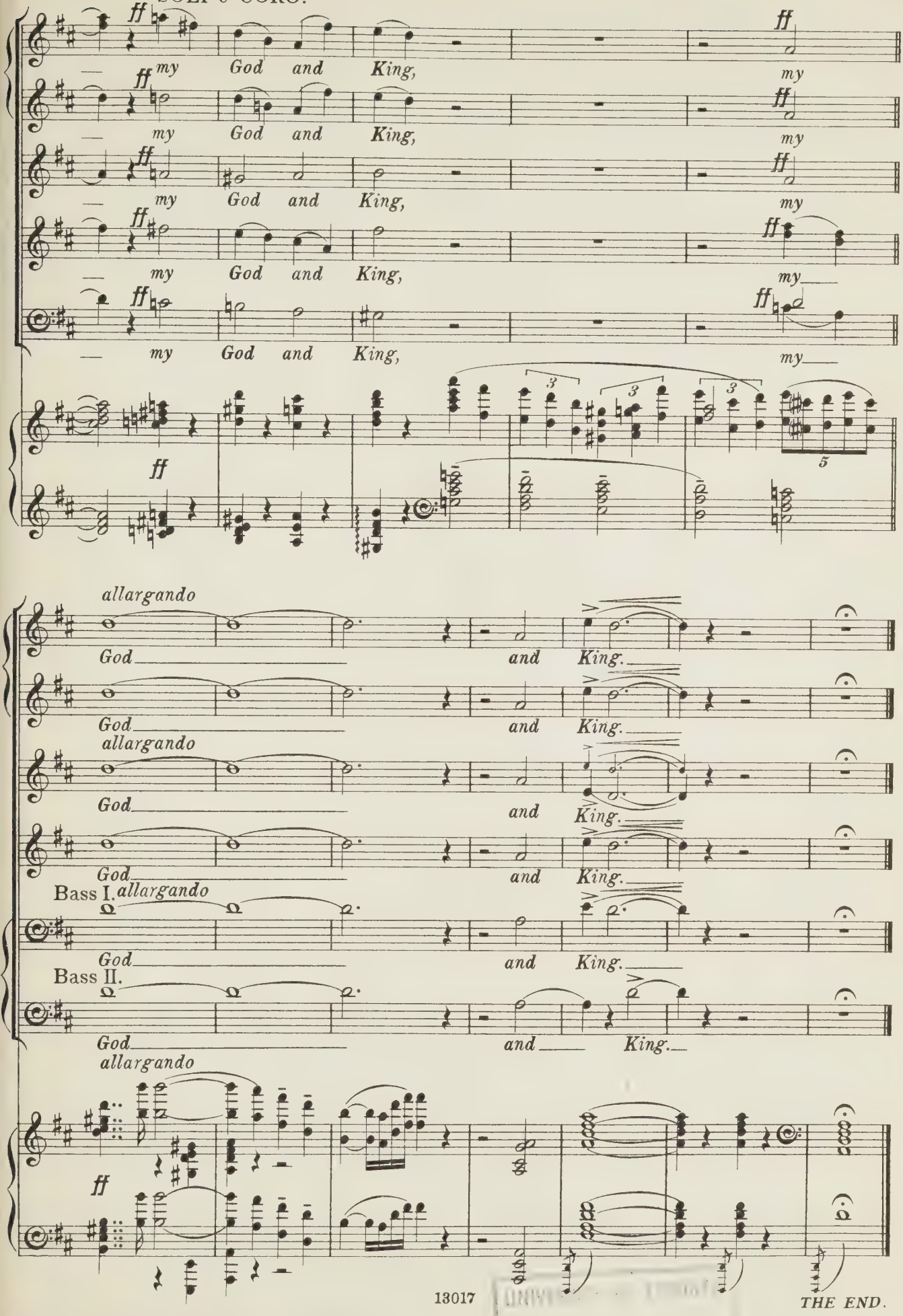

cresc.
must bear the long - - - - est part, the long- -
cresc.
- - est, the long - - - - est part, the long- -
cresc.
bear the long - - - - est part, the
cresc.
long - est, long - - - est part, the
cresc.
long - est part, the long - - -
- - est part.
- - est part.
long - est part.
p poco a poco cresc.
long - est part. Let all the world, let
sempre cresc.


79
- - - est part.
- - - est part. Let all the
(f)
long - - est part. Let
(f)
long - est part.
- - est part.
79
mf
cresc.
Let all the world in ev' - ry
mf
cresc.
Let all the world in ev' - ry
mf
cresc.
Let all the world in ev' - ry
all the world in ev' - ry, ev' - ry
79
3


(f)
Let all the
world in ev' - ry cor - ner sing, let
all the world in ev' - ry cor - ner sing,
(f)
Let all the world in ev' - ry,
(f)
Let all the world in ev' - ry cor - ner sing, in
cor - ner sing, let all the world in
cor - ner sing, in ev' - ry
cor - ner sing, in ev' - ry
cor - ner sing, let all the world in


rit.
world in ev'-ry cor - ner sing,
all the world in ev'-ry cor - ner sing,
rit.
in ev'-ry cor - ner sing,
ev' - ry cor - ner sing,
ev' - ry cor - ner sing,
rit.
ev' - ry cor - ner sing, sing,
cor - ner sing, sing,
rit.
cor - ner sing, sing,
ev' - ry, cor - ner, ev' - ry cor - ner sing,
rit.


Tempo I.
80
CORO.
Soprano I.
ff
let all the world, let all the world in ev'- ry
Soprano II.
ff
let all the world, let all the world in ev'- -
ff
let all the world in ev'- - ry cor - ner,
ff
let all the world in ev'- - ry, ev'- -
ff
let all the world, let all the world in ev'- ry
80
Tempo I.
ff
cor - ner sing, My God and King,
- - ry cor - ner sing, My God and King,
ev'- ry cor - ner sing, My God and King,
- - ry cor - ner sing, My God and King,
cor - ner sing, My God, my God and King,
ff



13017

THE END.

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Of all good things whatsoe'er we do,
God is the ΑΡΧΗ and the ΤΕΛΟΣ too.

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NOW SHALL THE GRACE (SOL-FA, 0/8)	0/6	—	—
O LIGHT EVERLASTING (SOL-FA, 0/6)	1/0	—	—
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—
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EDWARD HECHT.			
ERIC THE DANE	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
GEORG HENSCHEL.			
OUT OF DARKNESS (130th Psalm)	2/6	—	—
STABAT MATER	2/6	—	—
TE DEUM LAUDAMUS, IN C	1/6	—	—
H. M. HIGGS.			
THE ERL KING	1/0	—	—
HENRY HILES.			
GOD IS OUR REFUGE	0/6	—	—
THE CRUSADERS	2/6	—	—
WAR IN THE HOUSEHOLD	2/0	—	—
FERDINAND HILLER.			
ALL THEY THAT TRUST IN THEE	0/8	—	—
A SONG OF VICTORY (SOL-FA 0/9)	1/0	1/6	—
NALA AND DAMAYANTI	4/0	—	6/0
H. E. HODSON.			
THE GOLDEN LEGEND	2/0	—	—
HEINRICH HOFMANN.			
CHAMPAGNERLIED (Male voices)	1/6	—	—
CINDERELLA	2/6	—	—
MELUSINA	2/0	2/6	4/0
SONG OF THE NORNS (Female voices)	1/0	—	—
SIDNEY R. HOGG.			
THE NORMAN BARON	1/6	—	—
JOSEPH HOLBROOKE.			
BYRON (Poem)	1/6	—	—
C. HOLLAND.			
AFTER THE SKIRMISH...	1/0	—	—
T. S. HOLLAND.			
A PASTORAL MEDLEY (Musical Sketch) (SOL-FA, 0/9)	2/0	—	—
KING GOLDEMAR (Operetta) (SOL-FA, 0/9)	2/0	—	—
GUSTAV VON HOLST.			
KING ESTMERE (Ballad)...	2/0	—	—
THE IDEA (Humorous Operetta) (SOL-FA, 0/6) ...	1/0	—	—
HUMMEL.			
ALMA VIRGO (Latin and English)	0/4	—	—
COMMUNION SERVICE, IN B FLAT	2/0	—	4/0
DITTO, IN E FLAT	2/0	—	4/0
DITTO, IN D	2/0	—	4/0
MASS, IN B FLAT, No. 1	1/0	1/6	2/6
MASS, IN E FLAT, No. 2	1/0	1/6	2/6
MASS, IN D, No. 3	1/0	1/6	2/6
QUOD IN ORBE (Latin and English)	0/4	—	—
W. H. HUNT.			
STABAT MATER	1/0	1/6	—
G. F. HUNTLEY.			
PUSS-IN-BOOTS (Operetta) (SOL-FA, 0/9)	2/0	—	—
VICTORIA	2/0	—	—
(DITTO, SOL-FA, 1/0)			
H. H. HUSS.			
AVE MARIA (Female voices)	1/0	—	—
F. ILIFFE.			
SWEET ECHO	1/0	—	—
JOHN W. IVIMEY.			
WITCH OF THE WOOD (Operetta) (SOL-FA, 0/9)...	2/0	—	—
W. JACKSON.			
THE YEAR	2/0	2/6	—

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G. JACOBI.			
CINDERELLA (Operetta) (SOL-FA, 1/0)	2/0	—	—
THE BABES IN THE WOOD (Operetta) (SOL-FA, 0/9)	2/0	—	—
D. JENKINS.			
DAVID AND SAUL (SOL-FA, 2/0)	3/0	3/6	—
A. JENSEN.			
THE FEAST OF ADONIS (SOL-FA, 0/6)	1/0	1/6	—
W. JOHNSON.			
ECCE HOMO	1/0	—	—
H. FESTING JONES.			
KING BULBOUS (Operetta) (SOL-FA, 0/8)	2/0	—	—
WARWICK JORDAN.			
BLOW YE THE TRUMPET IN ZION	1/0	—	-
N. KILBURN.			
BY THE WATERS OF BABYLON	1/0	—	—
THE LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	-
THE SILVER STAR (Female voices)	1/6	—	-
ALFRED KING.			
THE EPIPHANY	3/0	—	—
OLIVER KING.			
BY THE WATERS OF BABYLON (137th Psalm)...	1/6	—	—
THE NAIADS (Female voices)	1/6	-	—
THE ROMANCE OF THE ROSES	2/6	—	—
THE SANDS O' DEE (Ballad) (SOL-FA, 0/2) ...	0/4		—
THE THREE FISHERS (Ballad) (SOL-FA, 0/3) ...	0/6		—
J. KINROSS.			
SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	1/6	—	—
H. LAHEE.			
THE SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	1/6	—	—
HENRY LAWES.			
THE MASQUE OF COMUS	2/0	—	—
MAX LAISTNER.			
THE FRIAR'S MERE (Male Voices)	1/6	—	—
G. F. LE JEUNE.			
COMMUNION SERVICE IN C	2/0	—	—
FIRST MASS IN C	2/0	—	--
EDWIN H. LEMARE.			
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—
COMMUNION SERVICE IN F	2/6	—	—
LEONARDO LEO.			
DIXIT DOMINUS	1/0	1/6	—
F. LEONI.			
THE GATE OF LIFE (SOL-FA, 1/0)	2/0	—	—
H. LESLIE.			
THE FIRST CHRISTMAS MORN	2/6	—	—
F. LISZT.			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
THIRTEENTH PSALM	2/0	—	—
C. H. LLOYD.			
A HYMN OF THANKSGIVING	2/0	—	—
ALCESTIS (Male voices)	1/6	--	—
ANDROMEDA	3/0	3/6	5/0
A SONG OF JUDGMENT	2/6	3/0	4/0
GLEANERS' HARVEST (Female voices)	1/6	—	—
HERO AND LEANDER	1/6	—	—
LONGBEARDS' SAGA (Male voices)	1/6	--	—
O GIVE THANKS UNTO THE LORD	1/0	—	—
RIGHTEOUS LIVE FOR EVERMORE	1/6	—	—
ROSSALL	2/0	—	—
SIR OGIE AND THE LADIE ELSIE	1/6	—	—
SONG OF BALDER	1/0	—	—
CLEMENT LOCKNANE.			
THE ELFIN QUEEN (Female voices)...	1/6	—	—
HARVEY LÖHR.			
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—
W. H. LONGHURST.			
THE VILLAGE FAIR (Female Voices)	2/0	2/6	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.			
TERRA FLORA (or a Peep into Flower Land, Operetta for Children)	2/0	—	—
C. EGERTON LOWE.			
LITTLE BO-PEEP (Operetta). (SOL-FA, 0/4) ...	1/0	—	—
HAMISH MACCUNN.			
LAY OF THE LAST MINSTREL (SOL-FA, 1/6) ...	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)... ...	1/0	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/6) ...	1/0	—	—

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G. A. MACFARREN.			
AJAX (Greek Play)	3/0	—	—
MAY-DAY (SOL-FA, 0/6)	1/0	1/6	2/6
DITTO (CHORUSES ONLY)	0/6	1/0	—
OUTWARD BOUND	1/0	—	2/6
SONGS IN A CORNFIELD (Female voices) ...	1/6	—	—
(DITTO, SOL-FA, 0/9)			
ST. JOHN THE BAPTIST	3/0	—	4/0
(DITTO, SOL-FA, Choruses only, 1/0)			
THE LADY OF THE LAKE	2/0	—	4/0
(DITTO, Choruses only, SOL-FA, 1/0)			
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
A. C. MACKENZIE.			
BETHLEHEM...	5/0	6/0	7/6
DITTO. Act II., separately	2/6	—	—
BRIDE (SOL-FA, 0/8)	1/0	—	—
COLOMBA (Lyrical Drama)	5/0	—	7/6
DITTO (German Words)	8/0	—	10/6
COTTER'S SATURDAY NIGHT (SOL-FA, 1/0) ...	2/0	—	—
DREAM OF JUBAL	2/6	3/0	4/0
(DITTO, Choruses only, SOL-FA, 1/0)			
JASON	2/6	3/0	4/0
JUBILEE ODE	1/6	—	—
NEW COVENANT	1/6	—	—
PROCESSION OF THE ARK (Choral Scene) ...	1/6	—	—
(DITTO, SOL-FA, 0/9)			
ROSE OF SHARON	5/0	6/0	7/6
(DITTO, SOL-FA, 2/0)			
STORY OF SAYID	3/0	3/6	5/0
TROUBADOUR (Lyrical Drama)...	5/0	—	7/6
VENI, CREATOR SPIRITUS	2/0	—	—
WITCH'S DAUGHTER	3/6	4/0	5/0
A. M. MACLEAN.			
THE ANNUNCIATION	2/6	—	—
C. MACPHERSON.			
BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—
L. MANCINELLI.			
ERO E LEANDRO (Opera)	5/0	—	—
F. W. MARKULL.			
ROLAND'S HORN (Male voices)	2/6	—	—
F. E. MARSHALL.			
CHORAL DANCES from Ditto	1/0	—	—
PRINCE SPRITE (Female voices)	2/6	—	—
GEORGE C. MARTIN.			
COMMUNION SERVICE, IN A	1/0	—	—
DITTO IN C	1/0	—	—
FESTIVAL TE DEUM IN A (SOL-FA, 0/2)	0/6	—	—
J. MASSENET.			
MANON (Opera)	6/0	—	8/0
J. T. MASSER.			
HARVEST CANTATA	1/0	—	—
J. H. MAUNDER.			
OLIVET TO CALVARY (SOL-FA, 0/9)	1/6	2/0	—
PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0)	1/6	2/0	—
SONG OF THANKSGIVING (SOL-FA, 0/9)	1/6	2/0	—
T. R. MAYOR.			
THE LOVE OF CHRIST	1/0	—	—
J. H. MEE.			
DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—
HORATIUS (Male voices)	1/0	—	—
MISSA SOLENNIS, IN B FLAT	2/0	—	—
MENDELSSOHN.			
ANTIGONE (Male voices) (SOL-FA, 1/0)	4/0	—	—
AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—
COME, LET US SING (95th Psalm) (SOL-FA, 0/6) ...	1/0	—	—
NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	—
(DITTO, SOL-FA, 0/9)			
ATHALIE (SOL-FA, 0/8)	1/0	1/6	4/0
AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
CHRISTUS (SOL-FA, 0/6)	1/0	—	—
ELIJAH (POCKET EDITION)	1/0	1/6	2/0
ELIJAH (SOL-FA, 1/0)	2/0	2/6	4/0
DITTO (CHORUSES ONLY)	1/0	1/6	—
FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2)	1/0	—	—
DITTO (Male voices) (T.T.B.B.)	1/0	—	—
HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/2)	1/0	—	—
DITTO DITTO	0/4	—	—
HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...	1/0	1/6	2/6
DITTO (CHORUSES ONLY)	0/6	1/0	—
JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½) ...	0/4	—	—
LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...	1/0	1/6	2/6
LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	1/0	—	—
LORELEY (SOL-FA, 0/6)	1/0	—	—
MAN IS MORTAL (8 voices)	1/0	—	—
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
(DITTO, SOL-FA, 0/4)			
MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—

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MENDELSSOHN (*continued*).			
ŒDIPUS AT COLONOS (Male voices)	3/0	—	—
ST. PAUL (Sol-fa, 1/0)	2/0	2/6	4/0
Ditto (Choruses only)	1/0	1/6	—
ST. PAUL, Pocket Edition	1/0	1/6	2/0
SING TO THE LORD (98th Psalm)	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
SON AND STRANGER (Operetta)	4/0	—	—
THE FIRST WALPURGIS NIGHT (Sol-fa, 1/0)...	1/0	1/6	2/6
THREE MOTETS FOR FEMALE VOICES ... (Ditto, Sol-fa, 0/1½, 0/2, and 0/2 each.)	1/0	—	—
TO THE SONS OF ART (Male voices) (Sol-fa, 0/3)	1/0	—	—
WHY RAGE FIERCELY THE HEATHEN ... (Sol-fa, 0/3)	0/6	—	—
R. D. METCALFE AND A. KENNEDY.			
PRINCE FERDINAND (Operetta) (Sol-fa, 0/9) ...	2/0	—	—
MEYERBEER.			
NINETY-FIRST PSALM (Latin)	1/0	—	—
Ditto (English)	1/0	—	—
A. MOFFAT.			
A CHRISTMAS DREAM (A Cantata for Children) ... (Ditto, Sol-fa, 0/4)	1/0	—	—
THE BEE QUEEN (Operetta) (Sol-fa, 0/6)	1/0	—	—
B. MOLIQUE.			
ABRAHAM	3/0	3/6	5/0
J. A. MOONIE.			
A WOODLAND DREAM (Female voices) (Sol-fa, 0/9)	2/0	—	—
KILLIECRANKIE (Sol-fa, 0/8)	1/6	—	—
HAROLD MOORE.			
THE DARKEST HOUR (Sol-fa, 0/9)	1/6	2/0	—
MOZART.			
COMMUNION SERVICE, IN B FLAT, No. 7 ...	1/6	—	—
GLORY, HONOUR, PRAISE (Sol-fa, 0/2) Third Motet	0/3	—	—
HAVE MERCY, O LORD... ... Second Motet	0/3	—	—
KING THAMOS	1/0	1/6	—
LITANIA DE VENERABILI ALTARIS (E♭) ...	1/6	2/0	3/0
LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0
MASS IN C, No. 1 (Latin and English)...	1/0	1/6	2/6
MASS, IN B FLAT No. 7	1/0	—	—
MASS IN G, No. 12 (Latin)	1/0	1/6	2/6
Ditto (Latin and English) (Sol-fa, 0/9)	1/0	1/6	2/6
Ditto (Choruses only)	0/8	—	—
MASS IN D MINOR, No. 15	1/0	1/6	2/6
Ditto (Latin and English) (Sol-fa, 1/0)...	1/0	1/6	2/6
O GOD, WHEN THOU. (Sol-fa, 0/2)... First Motet	0/3	—	—
SPLENDENTE TE, DEUS ... ... First Motet	0/3	—	—
E. MUNDELLA.			
VICTORY OF SONG (Female voices)	1/0	—	—
JOHN NAYLOR.			
JEREMIAH	3/0	—	—
JOSEF NEŠVERA.			
DE PROFUNDIS	2/6	—	—
E. A. NUNN.			
MASS, IN C	2/0	—	—
E. CUTHBERT NUNN.			
THE FAIRY SLIPPER (Children's Opera) (Sol-fa, 0/8)	2/0	—	—
A. O'LEARY.			
MASS OF ST. JOHN	1/3	—	—
REV. SIR FREDK. OUSELEY.			
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—
R. P. PAINE.			
THE LORD REIGNETH (93rd Psalm)	1/0	—	—
PALESTRINA.			
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—
MISSA ASSUMPTA EST MARIA	2/6	—	—
MISSA BREVIS	2/6	—	—
MISSA "O ADMIRABILE COMMERCIUM" ...	2/6	—	—
MISSA PAPÆ MARCELLI	2/0	—	—
STABAT MATER	1/6	—	—
H. W. PARKER.			
A WANDERER'S PSALM	2/6	—	—
HORA NOVISSIMA...	3/6	4/0	—
LEGEND OF ST. CHRISTOPHER	5/0	—	—
THE KOBOLDS	1/0	—	—

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C. H. H. PARRY.			
AGAMEMNON (Greek Play)	3/0	—	—
A SONG OF DARKNESS AND LIGHT (Sol-fa, 0/9)	2/0	—	—
BEYOND THESE VOICES THERE IS PEACE	2/6	—	—
BIRDS OF ARISTOPHANES (Greek Play)... ...	5/0	—	—
BLEST PAIR OF SIRENS (Sol-fa, 0/8) ... ... (Ditto, English and German Words, 2 mark 50)	1/0	—	—
DE PROFUNDIS (130th Psalm)	2/0	—	—
ETON	2/0	—	—
ETON MEMORIAL ODE	1/6	—	—
GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—
INVOCATION TO MUSIC	2/6	—	—
JOB (Choruses only, Sol-fa, 1/0)	2/6	—	—
JUDITH (Choruses only, Sol-fa, 2/0)	5/0	6/0	7/6
KING SAUL (Choruses only, Sol-fa, 1/6)	5/0	6/0	7/6
L'ALLEGRO (Sol-fa, 1/6)...	2/6	—	—
LOTOS-EATERS (The Choric Song)	2/0	—	—
LOVE THAT CASTETH OUT FEAR	2/6	—	—
MAGNIFICAT (Latin)	1/6	—	—
ODE ON ST. CECILIA'S DAY (Sol-fa, 1/0) ...	2/0	—	—
ODE TO MUSIC (Sol-fa, 0/6)	1/6	—	—
PIED PIPER OF HAMELIN (Sol-fa, 1/0)	2/0	2/6	—
PROMETHEUS UNBOUND	3/0	—	—
SOUL'S RANSOM (A Psalm of the Poor)	2/0	—	—
TE DEUM LAUDAMUS (Latin)	2/6	—	—
VISION OF LIFE (Sol-fa, 1/0)	2/6	—	—
VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—
WAR AND PEACE (Ode)...	3/0	—	—
Ditto Choruses and Words of Solos only, Tonic Sol-fa	1/6	—	—
B. PARSONS.			
THE CRUSADER	3/6	—	—
T. M. PATTISON.			
ANCIENT MARINER (Choruses, 1/0)	2/6	—	—
LAY OF THE LAST MINSTREL (Choruses, 1/0)...	2/6	—	—
LONDON CRIES	2/0	—	—
MAY DAY	1/0	—	—
MIRACLES OF CHRIST (Sol-fa, 0/6)	1/0	—	—
A. L. PEACE.			
ST. JOHN THE BAPTIST (Sol-fa, 1/0)	2/6	—	—
PERGOLESI.			
STABAT MATER (Female voices) (Sol-fa, 0/6) ...	1/0	—	—
CIRO PINSUTI.			
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
PERCY PITT.			
HOHENLINDEN (Men's voices)	1/6	—	—
JOHN POINTER.			
THE SONG OF HAROLD HARFAGER (Male Voices) (Sol-fa, 0/6)	1/0	—	—
V. W. POPHAM.			
EARLY SPRING	1/0	—	—
J. B. POWELL.			
PANGE LINGUA (Sing, my tongue)	1/6	—	—
A. H. D. PRENDERGAST.			
THE SECOND ADVENT...	1/6	—	—
F. W. PRIEST.			
THE CENTURION'S SERVANT	0/8	—	—
C. E. PRITCHARD.			
KUNACEPA	4/0	—	—
E. PROUT.			
DAMON AND PHINTIAS (Male voices)	2/6	—	—
FREEDOM	1/0	—	—
HEREWARD	4/0	—	—
HUNDREDTH PSALM (Sol-fa, 0/4)	1/0	—	—
QUEEN AIMÉE (Female voices)	1/6	—	—
RED CROSS KNIGHT (Sol-fa, 2/0)	4/0	4/6	6/0
PURCELL.			
DIDO AND ÆNEAS	2/6	—	—
KING ARTHUR	2/0	—	—
ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos (Sol-fa, 0/8)	2/0	—	—
TE DEUM AND JUBILATE, IN D	1/0	—	—
Ditto (Edited by Dr. Bridge) (Sol-fa, 0/6) ...	1/0	—	—
Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
THE MASQUE IN "DIOCLESIAN"	2/0	—	—
LADY RAMSAY.			
THE BLESSED DAMOZEL	2/6	—	—
G. RATHBONE.			
ORPHEUS (Power of Music) (Female voices) ... ... (Ditto, Sol-fa, 0/6)	1/6	—	—
VOGELWEID THE MINNESINGER (Operetta) ... (Ditto, Sol-fa, 0/6)	1/0	—	—
F. J. READ.			
THE SONG OF HANNAH	1/0	—	—

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J. F. H. READ.			
BARTIMEUS	1/6	—	—
CARACTACUS	2/6	—	—
CONSECRATION OF THE BANNER	1/6	—	—
DEATH OF YOUNG ROMILLY	1/6	—	—
HAROLD	4/0	—	6/0
HESPERUS (Sol-fa, 0/9)	1/6	—	—
IN THE FOREST (Male voices)	1/0	—	—
PSYCHE (Choruses only, 2/0)	5/0	—	7/0
DOUGLAS REDMAN.			
COR UNUM VIA UNA (Female voices)	1/6	—	—
C. T. REYNOLDS.			
CHILDHOOD OF SAMUEL (Sol-fa, 1/0)	2/0	—	—
ARTHUR RICHARDS.			
PUNCH AND JUDY (Operetta) (Sol-fa, 0/6)	1/6	—	—
WAXWORK CARNIVAL (Operetta) Sol-fa, 0/8)	2/0	—	—
J. V. ROBERTS			
JONAH	2/0	—	—
THE PASSION	1/6	2/0	—
R. WALKER ROBSON.			
CHRISTUS TRIUMPHATOR	3/6	—	—
W. S. ROCKSTRO.			
THE GOOD SHEPHERD	2/6	—	—
J. L. ROECKEL.			
LITTLE SNOW-WHITE (Operetta) (Sol-fa, 0/9)	2/0	—	—
THE HOURS (Operetta) (Sol-fa, 0/9)	2/0	—	—
THE SILVER PENNY (Operetta) (Sol-fa, 0/9)	2/0	—	—
EDMUND ROGERS.			
THE FOREST FLOWER (Female voices)	1/6	—	—
ROLAND ROGERS.			
FLORABEL (Female voices) (Sol-fa, 1/0)	1/6	—	—
PRAYER AND PRAISE (Oblong)	4/0	—	—
F. ROLLASON.			
STOOD THE MOURNFUL MOTHER WEEPING	1/6	—	—
ROMBERG.			
HARMONY OF THE SPHERES	1/0	—	—
LAY OF THE BELL (Sol-fa, 0/8)	1/0	1/6	2/6
TE DEUM	1/0	—	—
TRANSIENT AND THE ETERNAL (Ditto, Sol-fa, 0/4)	1/0	—	—
C. B. ROOTHAM.			
ANDROMEDA	2/6	—	—
ROSSINI.			
MOSES IN EGYPT	6/0	6/6	7/6
STABAT MATER (Sol-fa, 1/0)	1/0	1/6	2/6
Ditto (Choruses only)	0/6	1/0	—
CHARLES B. RUTENBER.			
DIVINE LOVE	2/6	—	—
JOSEPH RYELANDT.			
DE KOMST DES HEEREN (The coming of the Lord)	8/0	—	—
ED. SACHS.			
KING-CUPS	1/0	—	—
WATER LILIES	1/0	—	—
C. SAINTON-DOLBY.			
FLORIMEL (Female voices)	2/6	—	—
CAMILLE SAINT-SAËNS.			
THE HEAVENS DECLARE—CŒLI ENARRANT (19th Psalm)	1/6	—	—
W. H. SANGSTER.			
ELYSIUM	1/0	—	—
FRANK J. SAWYER.			
THE SOUL'S FORGIVENESS	1/0	—	—
THE STAR IN THE EAST	2/6	—	—
C. SCHAFER.			
OUR BEAUTIFUL WORLD (Operetta)	2/6	—	—
H. W. SCHARTAU.			
CHRISTMAS HOLIDAYS (Female voices)	0/6	—	—
SCHUBERT.			
COMMUNION SERVICE, IN A FLAT	2/0	—	3/6
Ditto, IN B FLAT	2/0	—	3/6
Ditto, IN C	2/0	—	3/6
Ditto, IN E FLAT	2/0	2/6	4/0
Ditto, IN F	2/0	—	3/6
Ditto, IN G	2/0	—	3/6
LARARUS (Easter)	1/6	—	—
MASS, IN A FLAT	1/0	1/6	2/6
Do., IN B FLAT	1/0	1/6	2/6
Do., IN C	1/0	1/6	2/6
Do., IN E FLAT	2/0	2/6	4/0
Do., IN F (Sol-fa, 0/9)	1/0	1/6	2/6
Do., IN G	1/0	1/6	2/6
SONG OF MIRIAM (Sol-fa, 0/6) (Ditto, Welsh Words, Sol-fa, 0/6)	1/0	—	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-fa, 0/6)	1/0	—	—
SCHUMANN.			
ADVENT HYMN, "In Lowly Guise"	1/0	—	—
FAUST	3/0	3/6	5/0
KING'S SON	1/0	—	—
LUCK OF EDENHALL (Male voices)	1/6	—	—
MANFRED	1/0	—	—
MIGNON'S REQUIEM	1/0	—	—
MINSTREL'S CURSE	1/6	—	—
NEW YEAR'S SONG (Sol-fa, 0/6)	1/0	—	—
PARADISE AND THE PERI (Sol-fa, 1/6)	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE	1/0	1/6	2/6
REQUIEM	2/0	—	—
SONG OF THE NIGHT	0/9	—	—
H. SCHÜTZ.			
THE PASSION OF OUR LORD	1/0	—	—
BERTRAM LUARD-SELBY.			
DYING SWAN	1/0	—	—
FAKENHAM GHOST	1/6	—	
"HELENA IN TROAS"	3/6	—	—
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WAITS OF BREMEN (Children) (Sol-fa, 0/6)	1/6	—	—
H. R. SHELLEY.			
VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
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COMMUNION SERVICE, IN C	1/6	—	—
JOASH	4/0	—	—
MASS, IN C	1/0	—	—
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CONNLA	2/6	—	—
KING ARTHUR (Sol-fa, 1/0)	2/6	—	—
ALICE MARY SMITH.			
ODE TO THE NORTH-EAST WIND	1/0	—	—
ODE TO THE PASSIONS	2/0	—	—
THE RED KING (Men's voices)	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto) (Ditto, Sol-fa, 0/8)	1/0	—	—
E. M. SMYTH.			
MASS, IN D	2/6	—	—
A. SOMERVELL.			
CHARGE OF THE LIGHT BRIGADE (Sol-fa, 0/4)	0/9	—	—
ELEGY	1/6	—	—
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FORSAKEN MERMAN (Sol-fa, 0/8)	1/6	—	—
KING THRUSHBEARD (Operetta) (Sol-fa, 0/9)	2/0	—	—
KNAVE OF HEARTS (Operetta) (Sol-fa, 0/8)	2/0	—	—
MASS, IN C MINOR	2/6	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—
ODE TO THE SEA (Sol-fa, 1/0)	2/0	—	—
POWER OF SOUND (Sol-fa, 1/0)	2/0	—	—
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GOD, THOU ART GREAT (Sol-fa, 0/6)	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR	0/8	—	—
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JEHOVAH, LORD OF HOSTS	0/4	—	—
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4 Lullaby	4 Envoi	4 Envoi

Land to the leeward, ho! (*See* "Junior Violinist," Book 2) ...	1	6

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ENGLISH LYRICS. Eight Sets. Each Set	2	6

FIRST SET.

*1 My true love hath my heart
2 Good-night
3 Where shall the lover rest
4 Willow, Willow, Willow

SECOND SET.

1 O Mistress Mine
2 Take, O take those lips away
3 No longer mourn for me
4 Blow, blow, thou winter wind
5 When icicles hang by the wall

THIRD SET.

*1 To Lucasta, on going to the wars
2 If thou would'st ease thine heart
*3 To Althea, from prison
*4 Why so pale and wan
5 Through the ivory gate
6 Of all the torments

SONGS.—(*Continued*).—ENGLISH LYRICS.

FOURTH SET.

*1 Thine eyes still shined for me
*2 When lovers meet again
*3 When we two parted
4 Weep you no more
5 There be none of beauty's daughters
6 Bright star

FIFTH SET.

*1 A stray nymph of Dian
*2 Proud Maisie ...
*3 Crabbed age and youth
4 Lay a garland on my hearse
5 Love and laughter
6 A girl to her glass
7 A Lullaby

SIXTH SET.

*1 When comes my Gwen
*2 And yet I love her till I die
*3 Love is a bable
*4 I'm weaving sweet violets
5 At the hour the long day ends
6 Under the Greenwood Tree

SEVENTH SET.

1 On a time the amorous Silvy
2 Follow a shadow
3 Ye little birds that sit and sing
4 O never say that I was false of heart
5 Julia
6 Sleep

EIGHTH SET.

1 Whence
2 Nightfall in winter
3 Marian
4 Dirge in woods
5 Looking backward
6 Grapes

The Songs marked * may be had separately, price 1s. 6d. each.

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3 If I had but two little wings (Tonic Sol-fa, 1d.)	0	1½
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5 What voice of gladness	0	3
6 Music, when soft voices die (Tonic Sol-fa, 1d.)	0	2
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3 At her fair hands	0	3
4 Home of my heart	0	3
5 You gentle nymphs	0	2
6 Come, pretty wag, and sing (Tonic Sol-fa, 1d.)	0	2
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MUSICAL LITERATURE.

A Summary of the History and Development of Mediæval and Modern European Music. (Revised Edition, 1905.) Paper boards, 2s. 6d.... ...	2	0

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